

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO



THE **TWELFTH**
DOCTOR

THE COMPLETE HISTORY



STORIES 259-261

SLEEP NO MORE,
FACE THE RAVEN
AND HEAVEN SENT





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**DOCTOR
WHO**
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SLEEP NO MORE

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Welcome

In the *Doctor Who* universe, unlike the real world, death is not necessarily the final end. Over the long history of the series, many of the Doctor's opponents, his friends, companions, and the Doctor himself have all apparently met their final end, only to be given a new lease of life.

Of course, the very nature of a Time Lord's ability to regenerate enables the Doctor and his kind to avoid death. Even then, a Time Lord is supposedly limited to just 12 regenerations, but both the Doctor and his nemesis the Master have been able to acquire new life cycles, perpetuating their already very long lives.

The Master has been able to escape seeming certain death on a number of occasions, without resorting to regeneration. Most notably, he appeared to burn to death before the Doctor's eyes

in *Planet of Fire* [1984 – see Volume 39], but somehow escaped to fight another day.

Davros, creator of the Daleks has also cheated death on more than one occasion. Having been exterminated by his own creations in *Genesis of the Daleks* [1975 – see Volume 23], it transpired in *Destiny of the Daleks* [1979 – see Volume 30] that he had survived in suspended animation. In *Resurrection of the Daleks* [1984 – see Volume 39], he escaped the destruction of the spaceship he was on by using an escape pod, but he also survived being infected by a deadly plague. Defeated by the Tenth Doctor in *The Stolen Earth/Journey's End* [2008 – see Volume 60], Davros chose to remain onboard the Dalek's Crucible which subsequently exploded.

The Doctor himself has of course, come back from the dead by various means on numerous occasions. In this volume's *Heaven Sent* [2015 – see page 90] he dies multiple deaths at the hands of the Veil, only to be recreated again and again by a teleport device.


Companions, too, have been granted second chances. Grace Holloway and Chang Lee were both murdered by the Master in the *Doctor Who* TV Movie [1996 – see Volume 47], but were resurrected when the Doctor reversed time.

When Clara Oswald was killed by a Quantum Shade in *Face the Raven* [2015 – see page 46], the Doctor later used Time Lord technology to extract Clara from the moment before her death, permanently frozen between two heartbeats, effectively making her immortal.

John Ainsworth – Editor

Below:
Chang Lee
(left) will
survive death
by the
Master's hand.





'DEATH IS NOT NECESSARILY
THE FINAL END.'



SLEEP NO MORE

► STORY 259

Footage recovered from the wreckage of the abandoned Le Verrier space station reveals how the Doctor and Clara became involved in a rescue mission. As the footage plays out, the crew's terrifying final days are uncovered...





SLEEP NO MORE

▶ STORY 259

'THIS STORY TOOK PLACE IN
A TIME AND PLACE THAT HADN'T
REALLY BEEN EXPLORED IN
DOCTOR WHO BEFORE.'



Introduction

Prior to *Sleep No More*, Mark Gatiss' stories for *Doctor Who* tended to be set in the past. Even the one modern-day outing, *Night Terrors* [2011 – see Volume 68], ended up taking us inside an old-fashioned doll's house. For the 2015 series he decided to propel us into the future. This story took place in orbit around Neptune in the thirty-eighth century – a time and place that hadn't really been explored in *Doctor Who* before.

Gatiss' episode envisaged an Earth where India and Japan had merged due to a 'tectonic realignment' – the rescue team that we met was Indo-Japanese. *The Waters of Mars* [2009 – see Volume 61] mentioned in passing that, centuries before the time of *Sleep No More*, the Philippines might have been in a position to send people to Mars. Given its location between India and Japan, perhaps the space-faring Filipinos became part of this new continent.

Things didn't seem to have moved on much in the thousand years or so that had passed since the Third Doctor stories *Colony in Space* [1971 – see Volume 17], *The Mutants* [1972 – see Volume 18] and *Frontier in Space* [1973 – see Volume 19]. Those serials had described the future as being bleak and heavily industrialised. In *Sleep No More*, a scientist called Gagan Rassmussen had invented a machine that compresses a night's sleep into five minutes, so that everyone could work harder!

This process led to the advent of some terrifying creatures. An electronic signal that affected the brain resulted in

the 'sleep' in people's eyes turning into rampaging monsters! This may seem rather far-fetched, but it's very much in the mould of statues that come to life, trees that have a mind of their own and the universe being miraculously rebooted from a single atom. And it's a rather poetic thought that having a good night's sleep is something that keeps monsters at bay.

In the end, the Doctor didn't defeat the Sandmen. But there was a clue in the Doctor's mention of "the great catastrophe", previously given as the reason human colonists fled to the Veruna system in *Frontios* [1984 – see Volume 38]. It had been suggested that *Frontios* was set aeons into the future, when Earth was swallowed by the Sun – a future so impossibly distant that it was out of bounds to even the Time Lords. But perhaps that was a mistake. Perhaps, in this little known part of the future, the Sandmen destroyed humanity, and when they eventually turned back to dust, Earth would be repopulated by its distant colonies. ■

Below:
The Doctor examines a victim in 1984's *Frontios*.



STORY

A man called Gagan Rassmussen is recording a video message that must never be watched. A record of events at the Le Verrier laboratory in orbit around Neptune...

First, he introduces the members of a rescue team sent to investigate the station: Commander Nagata, Conscripts Chopra and Deep-Ando, and a 'grunt' called 474. They find two strangers, the Doctor and Clara. They claim to be engineering stress assessors and join the team as they investigate the deserted, pitch-dark base. [1]

The team's lights illuminate two monsters in the darkness. Deep-Ando runs off, while the Doctor, Clara, Nagata, Chopra and 474 come to a laboratory. 474 closes the door on one of the monsters' arms, which crumbles away to dust. [2]

The Doctor examines the dust which he identifies as organic. Clara is

intrigued by some large pods. One of them opens and drags her inside and a hologram of four singers singing *Mr Sandman* appears. The Doctor releases her, then 474 notices that one of the pods is occupied. It slides open to reveal Rassmussen. [3]

A holographic presenter explains that the pods are Morpheus machines, which enable the occupant to get all the benefits of a night's sleep in five minutes so they can spend more time working. [4]

The Doctor, Clara and the others set off in search of Deep-Ando. The Doctor has a theory that the monsters that attacked them are sleep dust that has evolved into a carnivorous life form.

Deep-Ando runs through the base in search of an exit. He escapes into a room overlooking Neptune, but a monster is in there with him... [5]

The station shakes as its gravity shields decay. In the chaos, the Doctor's group is attacked and Rassmussen is killed. The Doctor restores the shields,





then escapes with Clara and Nagata into a cold store. [6]

Chopra and 474 flee to another part of the base. Chopra decides they must return to the rescue ship and destroy the station.

The monsters try to force their way into the cold store, so the Doctor decides to let them in while he, Clara and Nagata hide.

Chopra and 474 find their way blocked by fire. 474 knocks Chopra out and carries him through the flames. [7]

Realising that the monsters are blind, the Doctor, Clara and Nagata creep out of the cold store.

Chopra comes around to find that 474 is dying. She tells Chopra to go and charges at the monsters.

The Doctor, Clara and Nagata pause in a section near the engines. The Doctor reviews the footage of the attack and notices what is missing. [8] There are no cameras in the base! They are being watched by airborne specks of dust, with the images being “hi-jacked”.

Chopra returns to the rescue ship. Inside, he finds an open Morpheus pod – and then the roar of one of the monsters is the last thing he hears.

The Doctor, Clara and Nagata enter the rescue ship, where they find Rassmussen. [9] He was spared because he has been helping the monsters, transferring a Morpheus pod into the rescue ship while everyone was distracted.

The pod opens and a Sandman emerges. [10] The Doctor activates a *Mr Sandman* hologram as a distraction enabling them to reach the cockpit. Nagata kills Rassmussen but then the Doctor realises nothing that has happened to them has made sense. [11] He sets the station’s gravity shields to self-destruct and leaves in the TARDIS with Clara and Nagata.

It turns out that Rassmussen is not dead. Everything we have seen has simply been a story, within which the Morpheus process is encoded as a signal. Anyone who watches it will be infected... [12]



Pre-production

Above:
The Doctor
explores the
Le Verrier
space station.

I'm writing it now... I think it's my most frightening one... This one is a story I've had in mind for quite some time," writer Mark Gatiss told Matt Baker and Alex Jones, the hosts of BBC One's *The One Show* on Wednesday 25 March 2015. The script he was referring to was to take *Doctor Who* in a new direction with an exercise in constructing a narrative (in the truest sense of the word) to captivate the viewer with 'found footage'.

The idea for a monster created by a lack of sleep first occurred to Mark Gatiss in 2010. Suffering from insomnia, he was awake at 4am one morning pondering what primal fears he could build upon to create a threat for a *Doctor Who* story. Wiping the sleep away from his eyes, he considered what the consequences could be of the build-up of mucus and skin cells not being benign but somehow turned

into a threat to humanity. This struck him as something which an audience could understand from everyday life. Becoming fascinated by sleep and how it repaired the body, he considered the side-effects of a machine which would rid the human race of this build-up in its eyes, actually creating a hothouse effect for something to breed.

Although he had written several scripts for *Doctor Who* since its return in 2005, Mark Gatiss had not had the opportunity to develop an adventure with a futuristic setting, having generally written stories set in historical eras. He was further inspired by an article sent to him by Derek Ritchie – then a script editor on *Wizards vs Aliens* and *Doctor Who* – which suggested that in order to increase productivity and gain a competitive edge, modern businesses were starting to colonise the sleep period of the daily human cycle giving them a 24-hour

work culture in industries such as the city floor stockbroker environment.

Knowing that executive producer Steven Moffat was looking for two-part narratives for *Doctor Who*, Gatiss came up with a story which looked at two factions who did and didn't make use of a new technology which eliminated the need for the usual sleep patterns. This satire on capitalisation was played out between the Wideys or Wide Awakes (who used the technology to gain extra working hours) and the Rips or Rip Van Winkles (who did not); the latter group was named in reference to the 1819 short story *Rip Van Winkle* by Washington Irving about a Dutchman who slept for 20 years. The side effects of the sleep pods which did away with the need for the business people to sleep was that their mucus that formed in their eyes created creatures called Sandmen, named after the figure in European folklore which sent people to sleep and gave them good dreams by sprinkling magical sand into their eyes.

Found footage

Steven Moffat was attracted by the idea, and consequently Gatiss made several attempts to write a version of his sleep storyline concurrent with his scripting duties for BBC One's *Sherlock* (of which he and Moffat were executive producers), but felt that the idea was not taking off. The idea failed to develop for several years. Indicating to Gatiss that he liked the sleep deprivation story, Moffat instead commissioned his friend and colleague for a script in which the Doctor would meet the legendary figure of Robin Hood; this became *Robot of Sherwood* [2014 – see Volume 77] which Gatiss wrote through to March 2014. During this time he had also been commissioned for another episode of *Doctor Who*, but it was

unclear if this would form part of the 2014 or 2015 series.

At one point, Gatiss conceived the two-part story as starting with an episode showing the effect of the sleep process on the working environment of the future, and then an episode where the Doctor and Clara travelled back in time to the space station where the process had been developed. However, Moffat indicated that this concept was forming the basis of a two-part story being developed by Toby Whithouse for the 2015 series.

The key element which brought the revised version of Gatiss' story into place was the idea of 'found footage', a narrative device popularised in 1999 by the horror film *The Blair Witch Project*, which told a story of supposed events by cutting together material apparently recorded for another purpose. The technique had then also been used successfully in other horror films such as *Cloverfield* in 2008. Recalling his enjoyment of *The Blair Witch Project*, Gatiss believed that the format of *Doctor Who* was elastic enough to allow a 'found footage' episode; his aim was to script a story which simply began and allowed events to unfold in the form of apparent

Below:
Someone's
watching!



Right:

Clara's getting a little nippy hiding in the cold storage room.

recordings from various sources such as CCTV. However, the twist that Gatiss had in mind was that it would be revealed that there were no cameras present and that the images telling the story were being captured by other means and for another purpose entirely. This also overcame one of the criticisms levelled at the likes of *Cloverfield*, where a point was reached where the protagonists would no longer have recorded events to form the 'found footage' beyond a key crisis point.

Sleep deprivation

Realising that the 'found footage' concept could not sustain a two-part story, Gatiss merged this with his sleep deprivation idea, using the by-product of the sleep process to create a means of capturing the material showing the Doctor and Clara's experiences and so offering the 'found footage'. Feeling that this made the earlier idea now work far better, Gatiss proposed the merger of the two ideas at a *Sherlock* script meeting, and was delighted by Moffat's enthusiastic response. Moffat was keen to harness this new way of telling a *Doctor Who* story and believed that the sleep monster idea now clicked with the 'found footage' format. The idea was a genuinely frightening one which could scare younger viewers in particular, in addition to which it was ultimately a battle which the Doctor believed he had won but had in fact lost; a tale purely about the Doctor's survival which emphasised that he was not infallible. Gatiss himself wanted to leave the story open-ended to some extent, in case some of his original ideas for the business world could form a later sequel.

"I wrote it as a horror film, with the intention of slightly reining it in – then didn't!" was how Gatiss described



approaching his new script in *Doctor Who Magazine Special Edition*. He was keen that the finished programme should still feel like *Doctor Who* for the usual viewers rather than resembling a horror film. As a setting, he was keen to explore more of the known solar system which he felt the series tended not to do. The writer recalled watching editions of the BBC2 science strand *Horizon* which had covered the Voyager probe missions across the solar system. In particular he felt that the large planet of Neptune, eighth from the sun, was a fascinating setting and also one which could be achieved easily with CGI.

For the confined setting in his revised concept, Gatiss wanted to devise a future of the thirty-eighth century which felt authentic and realistic, something which he admired in the *Doctor Who* serials written by Robert Holmes. He thought of recent trips which he had made to Japan in August 2014 and India in December of the same year. Coming up with the idea that the two cultures had merged and become dominant, Gatiss postulated the idea of the twin styles blending in the design of a space station and the ethnicity of those aboard.

At the very outset, Gatiss checked that it would be possible to acquire the rights to feature *Mr Sandman*, a song released in 1954 by Pat Ballard which was originally recorded by Vaughn Munroe and his Orchestra and then covered by

the American female vocal quartet The Chordettes, who topped the US charts in November 1954. Back in 2005, this had featured in an early version of his script which became *The Idiot's Lantern* [2006 – see Volume 52] when Gatiss and executive producer Russell T Davies had discussed the fact that the recording by The Chordettes had a sinister quality in its rendition and its words, similar to tunes like *Santa Claus Is Coming to Town*. While the song itself was available to the BBC, existing footage of The Chordettes performing the song could not be cleared for use in the episode.

One sequence was set in a cold storage room and was something which Gatiss had tried to use in his scripts for *Sherlock*; this was inspired by his work on the 2007 BBC Four docudrama *The Worst Journey in the World* about the polar explorer Apsley Cherry-Garrard which had included sequences recorded in an ice house which made his cold breath visible in the air without the need for CGI post-production.

"I wrote Rassmussen for Reece," Gatiss told *Doctor Who Magazine*, referring to the actor/writer Reece Shearsmith whom he had met while studying drama at Bretton Hall in the 1980s and then worked with in the comedy group The League of

Gentlemen, which had enjoyed success on stage, radio and television since 1995. Shearsmith had become a *Doctor Who* fan in 1985 as the result of a schoolfriend who had shown him videos of many of the more recent stories featuring Colin Baker's Doctor. In addition to *The League of Gentlemen*, his television career included *tlc*, *Catterick*, *The Widower* and *Chasing Shadows* as well as *Psychoville* and *Inside Number 9*, which he wrote and starred in alongside Steve Pemberton, also from The League of Gentlemen. Shearsmith had also played Patrick Troughton in Mark Gatiss' 2013 drama about the creation of *Doctor Who*, *An Adventure in Space and Time*.

In the untitled first draft, the narrator – Bell – was described as 'a small, dark-eyed man' and was one of the crew on the Le Verrier station orbiting Neptune; as the Doctor later discussed with Bell, this was named after Urbain Jean Joseph Le Verrier, the nineteenth-century French mathematician who predicted the existence of Neptune in 1846. Gatiss knew from the outset that for the 'found footage' approach to work, he did not want to have the standard opening title sequence and so he made a point of its omission in his script.

The Le Verrier space station interior was described as having 'a vaguely Far Eastern feel'. The Doctor and Clara arrived in the TARDIS and they studied the 'oriental markings' on the corridor walls before hearing a warning announcement which was Japanese with traces of Hindi; the corridor was to be cleansed of infections, and they only avoided the red rays by breaking into an airlock. The Doctor's conversation with Clara about how the word 'space' was never really put in front of a normal world to make it sound futuristic was taken from Mark Gatiss' own feelings about elements in science-fiction shows of the 1960s, where

Left:
Chief Nagata,
leader of
the rescue
team sent
to Le Verrier.



Connections: Lights out!

➤ Offering explanations for the lack of lighting, the Doctor suggested to Clara that this could be a “three-day week”. This was a power conservation measure brought into place by the Conservative Government in the early 1970s, as a response to industrial actions in the coal-mining industry, meaning that commercial organisations were limited to only using power on three consecutive days of the working week.



precisely this approach had been taken.

Entering the lab, the Doctor found ‘a circle of long white metal pods – like a nest of dinosaur eggs. Each has a letter “M” indented on its surface.’ The stage directions noted that the holograms on the sleep pods were ‘four women in black and white 1950s costumes singing the familiar, oddly sinister tones of The Chordettes’ song *Mr Sandman*’.

Inside one of the pods they found Bell, just as the docking bay admitted four new arrivals from a ‘small, dart-shaped spaceship’; these were Chief Nagata (‘a Japanese woman with a

Geordie accent’), Chopra (‘younger, male, Indian’), Haruka Deep-Ando (‘Japanese, tubby, 30s’) and Babu (‘a very solid, heavily armed female Indian squaddie’). The team had come from Triton to find Morpheus and get it away safely.

In the rec room, Bell explained to the Doctor and Clara that he was hiding and showed them a presentation of life in another space station orbiting Neptune which was ‘like the trading floor of the stock exchange [...] Dozens of workers race across the white tiled floor, each dressed in sterile-looking unitards and rimless glasses. All of them are Asian, with a strong emphasis on Indian and Japanese. A 3D read out hovers just in front of each of them, data, figures and images streaming past in an endless flow of information.’ As the presentation continued, a female worker was shown sluggishly undressing and falling asleep in her bunk, then suddenly waking and smiling. The Doctor



and Clara were horrified by this sleep-deprivation process offered by Rassmussen Enterprises to create a 24-hour workforce.

As the shuttle crew approached, Bell explained how some workers became competitive and went for a month without sleep, but the sleep dust in the corner of their eye started to get heavier and spread all over them in what Rassmussen – who developed Morpheus – had announced was a physiological mutation. Rassmussen also discovered that this dust was hungry. Meanwhile, Deep-Ando was separated from his colleagues. The computer told him that the crew had reprogrammed it after the party, which was a combined celebration of the Hindu festival Maha Shivaratri to celebrate Shiva (in February/March), the Japanese new year of Oshogatsu, and the Christian festival of Christmas (in December); after “singing the song” as the computer demanded, he was admitted to the viewing platform where he confronted something horrific.

Hearing Deep-Ando’s scream, Bell suggested they escape. Entering the



The Sandman figure extended its hands to envelop Bell and pull him backwards into it, absorbing his head.

In the storage room, the Doctor's party hid from the Sandmen by hanging upside down in the cloth bags used for the frozen carcasses. While the Sandmen blundered around, walking into hanging knives, the Doctor emerged from his bag and beckoned for Clara and Nagata to follow him from the room; the Sandmen could reform into dust to slip through shattered portholes after them. As Chopra and Babu moved on along the metal corridors, they passed the TARDIS without a second glance and were also confronted by the infection cleaning rays; it was through this fire that Babu carried Chopra to safety.

Left:

A nightmare scenario for Nagata, the Doctor and Clara.

kitchens, Nagata commented that Babu did "a fantastic fugu jalfrezi". They then heard running and saw Deep-Ando racing along the corridor pursued by dust ('seething, swarming, pulsing - like a murmuration of swallows'). The Doctor's party arrived as the dust cloud enveloped Deep-Ando: 'We catch horrible glimpses of the dust surging into his eyes, his mouth, totally swamping his body.' Trapped together in the kitchen, Nagata explained that 24 hours earlier a mayday was received on Triton from Professor Rassmussen who said the station was being attacked by space pirates; they had come to rescue the crew and Morpheus. The Doctor quickly determined how Rassmussen had hot-housed the sleep dust through millions of years into a new life form which could wipe out humanity. When the station suffered a power cut, it dropped in orbit and lost gravity as the dust entered through a crack in a porthole and formed into a humanoid figure: 'Tall, spindly, seething with malevolence. It has blank eyes and a gaping hole for a mouth.'

Blind Sandmen

In the engine room, the Doctor's group discussed the fact that the Sandmen were blind. Pondering the CCTV surveillance remarked upon by Clara, the Doctor wondered how the Sandmen were watching them if the cameras were inoperative. They found Deep-Ando, cocooned in a web, covered in dust like a 'desiccated corpse'; he moaned, a moan taken up by the station's crew, trapped in similar webs on the ceilings of the station and acting as the eyes and ears of the Sandmen. After Chopra reached the rescue ship to be confronted by something horrific, the Doctor's group arrived and found Bell's warning video playing... only 'Bell' now gave his name as "Gagan Rassmussen". Rassmussen stepped from the shadows, explaining how he was now working with the new life form which had spared him; they were waiting to be rescued, with the cargo being a Morpheus pod containing Patient Zero: Bell. The pod opened to reveal 'a creature... like a

SLEEP NO MORE

STORY 259



'REECE SHEARSMITH WAS DELIGHTED WITH THE PART OF RASSMUSSEN WHICH HE SAW AS BEING AN "IAN HENDRY PART".'



Above:
Clara has 40
winks in a
Morpheus
sleep pod.

mummy from a tomb. But this is different to the ones we've seen before. Huge, powerful, barrel-chested. A King Sandman! It opens its dusty maw and ROARRRRS!' The Doctor used the chip he took from the Morpheus pod earlier to project the holographic singers as a distraction for the King Sandman, allowing himself, Clara and Nagata to escape from the cargo bay.

Having escaped from the disintegrating, doomed station, the Doctor told Clara and Nagata that his conscience was clear regarding the annihilation of the base which was on a path to self-destruction having absorbed the station's energy; the Doctor prepared to take Nagata home, and the script ended with Clara blowing dust from the console into the air... as the point-of-view shot of the TARDIS interior 'blinked'.

One element which was discussed in early script meetings with producer Nikki Wilson (who had now returned from maternity leave) and executive producers Steven Moffat and Brian Minchin was

the concept of the 'King Sandman', a figure whose presence did not make any sense in the context of the story. Gatiss agreed, explaining that this was purely an invention of Rassmussen's in order to provide a 'climax' to the assembled adventure and so keep the 'viewer' watching (while they were being 'infected').

As a title for the script, Mark Gatiss chose *Sleep No More*, a quotation from Act 2 Scene 2 of William Shakespeare's *The Tragedy of Macbeth* first performed in 1606. Draft Three of *Sleep No More* was dated Saturday 11 April 2015; at this point it was due to be made alongside *Trap Street* (later to be titled *Face the Raven* [2015 – see page 46]) as part of Block 5 by director Justin Molotnikov during June and July. In this version (which was very close to the broadcast episode), the pretence of Rassmussen being 'Bell' was dropped, and in place of the opening titles a stream of random numbers and letters filled the screen: 'DHJSSLL56890/888O234/000024588

88C/SN459T000/O633389/8900056R/W148786788/H999267/O3326755' with the stage direction noting that 'the caption fades but the bold letters briefly burn a little brighter, spelling out - D...o...c...t...o...r...Who...'

The Le Verrier space station was now described as 'a delicate filigree of struts and gantries, like a spinning cobweb. It has a pleasingly Oriental look' while Babu was no longer defined as Indian; the rescue crew all had 'small, black pebble-like objects attached to their temples'. The group worked for the Corporation, and Chopra protested about what the Corp put them through; Nagata said that they were there to find out what had happened to the Wideys. The script was carefully written throughout to indicate the apparent point-of-view being used for each of the shots (eg 'Nagata's POV').

Of the Le Verrier's docking bay, the stage directions noted that this was 'not the white-walled, sterile spaceship interior we might expect. It's predominantly deep red with a florid, Oriental feel. Struts, rivets, doors all the same - low arches, lacquered red paint, quasi-Japanese script.' Nagata got the team's bearings for the Morpheus labs relative to the kitchens using a 3D

station schematic projected in the air from the pebble device; she referred to the pebble devices as cam-feeds, with Deep-Ando's having gone offline.

Morpheus Lab

The cleansing rays which threatened at various points in earlier drafts had been removed, with Chopra and Babu now facing fire instead. Nagata and her team knew all about Professor Rassmussen and his work on Morpheus, and issued the Doctor and Clara with cam-feeds ("standard procedure"). Looking at the overhead lights, Clara commented that there was CCTV everywhere. Following the first encounter in the corridor with the Sandmen, the group did not see the arm of one of the beings crumble away at this point.

Entering the Morpheus Lab, Clara correctly noted that the Morpheus system was named after the Greek god of dreams who appeared in *Metamorphoses*, a narrative poem by the Roman Ovid, written around the time of Christ's birth. The Doctor used his sonic sunglasses to cause small black chips to pop out of the empty Morpheus pods. When Rassmussen introduced himself into the story, the slick presentation zoomed down to the moon of Triton where the exchange floor workers now wore 'red unitards and... black pebble cams. They're a vast range of nationalities, with a strong emphasis on Indian and Japanese.' After the female worker demonstrated the process, it was now the smiling presenter ('looking like a used-car salesman') who appeared; this presentation had been shown on a monitor to the party in the Morpheus lab. It was Chopra who explained about the competitive workers on Triton going a month without sleep. Rassmussen

Left:
The alternative opening titles for *Sleep No More*.



Right:

Engineering stress assessors. "We're here to assess stress."

guiltily admitted to Clara that the liberated brain cells started to leak out as part of his process, something which he thought initially was waste matter as an unfortunate side-effect. Nagata said that Morpheus had now been shut down on Triton, pending further tests, and Rassmussen explained how the sleep dust spread over the test subjects, turning them into a new, hungry form of life.

"Dust to dust"

The Sandman encountered by Deep-Ando was described as having 'eyes glowing like coals of green fire' and 'a hideous, cracked face with blazing eyes and a huge, gaping maw'. In the kitchen, the Doctor used a pebble-cam to bypass the main systems of the station and reboot the auxiliary motors when they failed, and as he worked, the artificial gravity failed, causing everything and everyone to start floating, as the orbit decayed and the station tumbled towards Neptune. It was when a Sandman's hand broke in through a window, attempting to open the door lock, that the group saw it start to disintegrate.

Reviewing the footage on the storage room screen, Clara observed that the torches kept failing during both their encounters with the Sandmen which

she had named. "This is the Ice Warriors all over again!" moaned the Doctor, referring to how the informal description given to a Martian by one of the crew of Britannicus Base in *The Ice Warriors* [1967 - see Volume 11] had become their standard name. This exchange was specifically included by Gatiss who




wanted the Sandmen named in the on-screen narrative and therefore not referred to as something similar to 'Morpheus drones'. Pondering the CCTV surveillance assumed by Clara in the engine room, the Doctor was confused by the angle of the footage he had seen and shone his torch up at the teardrop-shaped light fittings on the ceiling that clustered like mushrooms; inside each one was a tiny human head, the remains of the crew with their optic nerves patched through the station's system to act as the Sandmen's eyes. In the climax, the Doctor now activated the holographic chip with his sonic shades.

Escaping the station, the TARDIS' scanner showed Le Verrier exploding in Neptune's atmosphere. "Dust to dust," said the Doctor, citing the funeral service from the *Book of Common Prayer*, before telling Nagata that he could take her home and that the Morpheus process must be stopped permanently. The picture vanished as Clara removed her pebble-like camera, after which Rassmussen appeared and - leaning towards the

Connections: Stressful job

➤ The Doctor and Clara found themselves posing as stress engineers when showing the psychic paper - first seen in *The End of the World* [2005 - see Volume 48] - to Chief Nagata.





Pre-production

'NEET MOHAN, A BRITISH ACTOR OF
INDIAN DESCENT, PLAYED CHOPRA.'

Connections: In space

► Clara refutes the Doctor's claim that nobody puts the word 'space' before another word to make it sound high-tech when Nagata mentions 'space pirates'. The Second Doctor had encountered space pirates in the eponymous

The Space Pirates
[1969 - see
Volume 14],



camera – told the audience that the electronic signal was contained in the footage.

As pre-production continued, early designs of the Sandmen from *Millennium FX* looked a little too much like green mucus and this aspect was reined in. Mark Gatiss also had extensive conversations about how dark the episode could go in terms of light levels, with the production team deciding to place additional lights on helmets

and guns to illuminate the space station during the power failure.

By late April, it was decided that the production sequence would be altered; *Face the Raven* alone would form Block 5, after which Block 6 would be given to the untitled Episode 11 (later to be known as *Heaven Sent* [2015 - see page 90] which would be recorded across the summer break in July. *Sleep No More* would then form Block 7 on its own, with Justin Molotnikov returning to direct it from late

Below:

"That's you, Clara. That's you, looking at me."



July. Consequently, Block 7 was specified on Draft Four of the script which was issued on Thursday 4 June.

In this new draft, the text at the start of the episode had been changed to: 'GAGANRASSMUSSEN39900076/DAIKINAGATAHJSSLL56890/OSAMUCHOPRA888 *

O234/0000245888C/484T000/DEEP-ANDO633389/CLARAOSWALD/ * LEVERRIER-H999267/O3326755'.

Morpheus pods

Of the rescue crew – which was no longer on a Morpheus-specific mission for the Corp – Babu had become 474, who was 'bald with a huge tattoo covering her whole face. It's the number 474 in Japanese' and Chopra was now 'good looking'; the unit was 'kitted out in grubby combat gear and chunky helmets that nevertheless have a distinctive, Oriental style' and Deep-Ando was shown emerging from a Morpheus pod. The pebble-like cam-feed devices were completely omitted as were the teardrop overhead lighting elements, but the Doctor's reference to the song *Consider Yourself* from the 1960 musical *Oliver!* was added. The hand of a Sandman now clawed around the door of the Morpheus lab before disintegrating, and the Doctor analysed the remains on 'some kind of 38th century microscope' while Clara briefly got caught up inside one of the Morpheus pods. The Doctor postulated that on Triton, people who had been spending longer and longer in their sleep pods had now gone missing, which Nagata confirmed the Corp was looking into. After Rassmussen emerged from his pod, the dialogue was changed to discuss the development and use of Morpheus, and it was the Doctor who now postulated that



the creatures they had encountered were made of sleep dust, being the remains of the crew. Rassmussen was worried about attacks from pirates because of industrial espionage. The sequence in the kitchen was revised to remove the loss of gravity and instead the increased G-Force took its toll on the Sandmen. Without the cam feeds, the Doctor now used his sonic sunglasses to hack into Nagata's helmet cam to review the footage, only to discover that she did not have a helmet cam. The Doctor deduced that all the particles of dust were being used to assimilate the images, with Clara now infected because she had been in the Morpheus pod; the torches no longer faded when the creatures were near. Additional dialogue was added in which the Doctor wondered why the Sandmen should need a leader, and G-force was again used to overcome the Sandmen blocking the way to the TARDIS. The scene inside the TARDIS was dropped, and Rassmussen's closing address was now extended with the added element that his face turned to dust as he spoke.

On Wednesday 8 July, the BBC confirmed that the ninth episode of the 2015 series would be written by Mark Gatiss, directed by Justin Molotnikov and produced by Nikki Wilson. Draft Five of *Sleep No More* was issued on Monday 13 July. In this, the rescue team was now introduced in the crew room of the rescue ship rather than aboard *Le Verrier*. 474 was no longer bald and the tattoo on her face was now 'a stylised version' of the Japanese number. Deep-Ando was simply outlined as 'male, 30s' and the helmets now projected the schematics and images on a surface rather than in mid-air. The Sandmen had originally made a hissing moan, but this was changed to guttural moaning. When the Doctor looked inside the Morpheus pod – created for the use of deep-space travel – a cobweb of wires shot out and attempted to attach to his face, but the wires were

Above:
The Sandmen
are coming.

Connections: Catastrophe

▶ The Doctor's comments to Clara about a Great Catastrophe which caused a tectonic realignment were inspired by dialogue in the serial *Frontios* [1984 – see Volume 38] about how Earth was to have collided with the Sun.



pulled away by Clara. The presentation about Morpheus now took the form of the hologram seen in the lab and no longer showed the workforce on Triton; the male presenter instead showed a female worker figure in his hands, and then his smiling head expanded so that his teeth turned into a ring of sleep pods. The Doctor's deduction about the missing people on Triton was dropped and he quoted more from Act 2 Scene 2 of *Macbeth*. Rassmussen was said to be working on an improved version of the Morpheus process, which the Doctor described as a Mark Two, and the threats of industrial espionage and pirates were omitted. The Sandman entering the kitchen was described as standing 'tall, lumpen, crook-backed, an amalgamation of filthy, dusty particles'. Chopra and 474 no longer passed the TARDIS in the corridor, and the Doctor now bemoaned the naming of the Silurians; in *Doctor Who and the Silurians* [1970 – see Volume 15], the Doctor incorrectly named the reptile race the Silurians (based on notes made by Dr Quinn). The Doctor's deduction of the Sandmen's blindness from their attack on Rassmussen was now omitted and instead he mouthed this information to Clara and Nagata in the storage room; the trio no longer hung upside down on the meat hooks, as Gatiss felt that this had been too grim. Some of the dialogue with the Doctor deducing the

threat to Triton was also amended and resequenced.

The readthrough script for *Sleep No More* was issued on Tuesday 21 July. The infecting flicker in the picture was introduced with this draft and the Morpheus promotion presenter became a Japanese woman, while dialogue about the threat posed to Triton was revised.

Reece Shearsmith

Camera tests for the episode were conducted in Studios 3 and 4 at Roath Lock on Wednesday 22 July; two supporting artistes – Marina Baibara and Syed Tarek Ahmed – took part, joined by Matthew Doman (who had played various uncredited roles since 2006, including monsters such as a Cyberman, Dalek and Ood) as one of the Sandmen, with the Millennium FX costume supervised by Tim Quinton.

The readthrough for *Sleep No More* was scheduled to take place in GF 68+69 at BBC Roath Lock from 7pm on Thursday 23 July; Peter Capaldi had been working on *Heaven Sent* in Studio 1 that day, while Jenna Coleman had also been

present for a make-up and costume fitting as well as talking to the *Doctor Who Extra* team from 6pm; Coleman had last worked on the series at the end of June on *Face the Raven*.

Reece Shearsmith was delighted with the part of Rassmussen, which he saw as being

Right:
Professor
Gagan
Rassmussen.



an “Ian Hendry part”, the character of a moral coward similar to the sort often played by the British actor of the 1960s and 1970s, whom Shearsmith and Gatiss had admired in films, including the 1974 espionage thriller *The Internecine Project*. Chief Nagata was played by Elaine Tan, a London-born Chinese actor who as a child had featured in series such as *Uncle Jack* and *the Dark Side of the Moon*, before moving onto television appearances in *Harry and Cosh*, *In the City*, *EastEnders* and the US series *Hand of God*. Neet Mohan, a British actor of Indian descent, played Chopra, having appeared regularly in series such as Sky 1’s *Strike Back*, BBC Two’s *Line of Duty* and Channel 4’s *No Offence*. The part of 474 went to Bethany Black, an actor and stand-up comedian who had featured in Channel 4’s *Cucumber*, and who had been a considerable fan of *Doctor Who* since 1982; she had auditioned only a few weeks earlier, and since winning the role had hired a personal trainer to train for two hours a day at a gym, in preparation for her role as the Grunt. “An absolute dream come true,” was how she described the part on the BBC website. London-born Chinese Elvis impersonator Paul Courtenay Hyu played Deep-Ando, having appeared on the German series *Echt Harder* and worked alongside Mark Gatiss on *Dr Terrible’s House of Horrible* and *Funland*. The King Sandman was to be played by writer/director Paul Davis, who had written and directed the film *Him Indoors* starring Reece Shearsmith. The other two Sandmen were played by Tom Wilton (who had been a Zygon a few weeks earlier during Block 4) and Matthew Doman. The Morpheus Presenter was Zina Badran, who had featured in the BBC Three sketch series *The Wrong Door*.

At the readthrough, the voice of the station’s computer was read in by producer



Nikki Wilson; Wilson – a former actress under her maiden name Nikki Smith – enjoyed doing this so much that it was agreed she could perform this voice in the finished programme.

Above:
Chopra to
the rescue.

Following the readthrough, a few minor changes were made before the shooting script was issued on Friday 24 July. Parts of the opening scene aboard the rescue ship were resequenced with the Doctor also commenting on the powerful anti-grav shielding as he talked to Clara. 474 spoke of “eyes in sky” rather than “eyes in air” and the Doctor offered to triangulate the signal to locate Deep-Ando, with the sequence of the soldier on his own split into small scenes. The Sandmen had ‘blank’ rather than ‘blazing’ eyes, the engine failure during the kitchen sequence was defined as a gravity shield failure, and the Doctor’s deductions about the images seen in the engine room was revised as was his dialogue about how Patient Zero made no sense, suggesting that the events were “like a story”. Several of the guest cast had attended costume and make-up tests on the readthrough day, and Bethany Black had additional make-up tests as 474 on Friday 24. ■

Production

Each day of recording on the episode was scheduled for 7.30am to 7pm. Work started on *Sleep No More* at Roath Lock studios on Monday 27 July, commencing in Studio 4 with the rescue crew entering the station via the connector corridor and encountering the Doctor and Clara. As 474, Bethany Black had to endure a 90-minute make-up session for her character's tattoo each morning; to help with this, she had had a head cast taken by Millennium FX and was also allowed to keep in her nose piercing. Meanwhile from 9am in Studio 3, Paul Davis, Matt Doman and Simon Carew had movement rehearsals with choreographer Ailsa Berk, and a B camera recorded an insert shot for *The Magician's Apprentice*/*The Witch's Familiar* [2015 – see Volume 80] in Studio 1. A team from Millennium FX comprising Lizzie Grant, Caroline Gladwin, Charlie Bluett and Javier Aliaga handled the Sandman costumes and prosthetics. To get the random look of the

Below:
Rasmussen
sports his non-
sonic glasses.



Sandmen costumes, the Millennium team had created a basic body and then fired lumps of clay at it randomly to break up the human form, and then sculpted this into the yawning mouth which the scripts had suggested. One of the big problems for the actors was caused by the 'found footage' camerawork which aimed to simulate the characters' perspectives; consequently, they were often required to look straight down a camera lens, something which drama performances normally avoided.

Encountering the Sandmen

Recording on Tuesday 28 again saw the team from *Doctor Who Extra* present to record a brief chat with Reece Shearsmith, who attended a costume fitting at 5pm. Work began on the corridor set as the group encountered the Sandmen for the first time in an action scene supervised by stunt arranger Crispin Layfield, with Ailsa Berk again present to guide the movement of the two creatures. The Doctor's party hurrying aboard the rescue ship via the connecting corridor was recorded next, during which Neet Mohan had a make-up change. Peter Capaldi then departed for additional dialogue recording (ADR) work at Bang Post Production, following which Chopra's return to the rescue ship was performed. The same day, the BBC released a 1'08" *Ask the Execs* video, in which Brian Minchin and Steven Moffat discussed their favourite scenes with Clara from the 2014 series.

Pink revisions were made to the shooting script on Wednesday 29 July. These omitted the wires from the Morpheus



pod attacking the Doctor, with Clara now telling the Doctor how she was dragged into the other pod by the wires. Clara softening the Doctor's assertion that he was in command to Nagata during the anti-grav failure was omitted, and in his closing speech, Rassmussen commented on how the flickering infection tickled, and urged the viewers to show the film to their friends and family.

Out on location on Wednesday 29, the team worked at the premises of the solar cell manufacturer G24 on South Lake Drive in Newport where the Morpheus Lab had been created; the venue had previously been used for recording on *Into the Dalek* [2014 – see Volume 76] in January 2014. For the Morpheus pods, a logo had been created based on a Japanese temple design. Recording covered material through to the start of the scene where Rassmussen was found inside one of the pods.

The *Doctor Who Extra* team was present on the second day at G24 where the scenes in the Morpheus lab were completed on Thursday 30 before the team made a start on the kitchen sequence staged in another part of the premises; Tom Wilton

played the Sandman in this action scene. Following the 7pm wrap, Peter Capaldi returned to Roath Lock to chat to Chloe Fox of *The Daily Telegraph*.

The unit began Friday 31 at G24, completing the kitchen sequence, and then returned to Roath Lock where they planned to record several scenes in the corridor set of Studio 4 with the Doctor theorising about the dust's threat. However, a fire alarm meant that production had to be stood down for some time, resuming around 2pm. Most of the cast was released at 5.30pm, allowing Capaldi and Coleman to take part in an interview by satellite at 6pm.

The unit then continued recording through to 7pm with Reece Shearsmith alone in the 'darkened room' set in Studio 2, where Rassmussen recorded his visual trap. The same day, the new 5'04" edition of *Doctor Who: The Fan Show* featuring Charlie McDonnell touring the TARDIS set was released, while in the USA the chat show *Larry King Now* released part of its forthcoming interview with Peter Capaldi.

The BBC released another *Ask the Execs* video on Saturday 1 August; in this, Brian

Above:
The cameramen behind the 'found footage'.

Minchin and Steven Moffat offered advice on writing for and working in television. Moffat gave a talk at the Television Critics Association event in Los Angeles the same day, commenting that decisions about a *Doctor Who* film were controlled by the BBC rather than himself. At the start of the following week on Monday 3, blue revisions were made to the shooting script of *Sleep No More*. In the engine room sequence, Clara now noted that there had been a lack of power, causing the Doctor to ponder what the Sandmen were keeping alive.

Recording on Monday 3 covered the climactic scenes in the rescue ship's cargo bay, where Rassmussen introduced the Doctor's party to the King Sandman; these scenes employed the use of a Steadicam to capture rapidly moving camera shots. Part of the sequence where Rassmussen outlined his plans was also recorded on

the adjacent crew room set for the vessel. Visiting the studio during the day was Baroness Neville-Rolfe, the Parliamentary Under-Secretary of State for Digital, Culture, Media and Sport, and during the recording schedule, white background photos of Rassmussen, Nagata, Chopra and the King Sandman were taken in Studio 3.

Work on Tuesday 4 commenced in the crew room with the Doctor's party escaping Rassmussen; after this, Peter Capaldi and Jenna Coleman were scheduled for an iconic photoshoot while further scenes of Rassmussen setting his plan in motion were recorded in the crew room, where a lot of manually created background noise on set meant that subsequent ADR work with Reece Shearsmith would be required. Following this, the previously abandoned corridor scenes of the Doctor discussing the

Below:
Bringing the
terrifying
Sandmen
to life.





threat were recorded. Fresh from his first performances in *Three Days in the Country* at the National Theatre, Mark Gatiss was present for the recording of his episode during the day. Further unexpected visitors arrived in the form of former executive producer Russell T Davies and former Doctor David Tennant, with Peter Capaldi showing his predecessor around the set. Recording finished ahead of schedule at 6.50pm, with Peter Capaldi and Jenna Coleman then departing for the 7pm readthrough of Block 8 (ie *Hell Bent* [2015 – see Volume 84]) in Rooms GF 68+69.

Chemical manufacturing plant

For recording on Wednesday 5, the unit was on location at Fillcare, a chemical manufacturing plant in Pontyclun where the cast and crew were under strict orders to stay in assigned areas, wear safety gear, and not to carry cigarettes, e-cigarettes or devices such as mobile phones. The plant had previously been used in January 2011 for sequences in *The Curse of the Black Spot* [2011 – see Volume 67] and *A Good Man Goes to War* [2011 – see Volume 68] and now provided the metal room in which the TARDIS was parked, as well as the space station's engine room. Andy Smart acted as stunt co-ordinator for the sequence in

which the Sandmen were torn apart allowing the Doctor, Clara and Nagata to escape.

With Reece Shearsmith having completed his scenes, the actor's involvement with *Doctor Who* was announced on Wednesday, with him commenting: "I am absolutely thrilled to be filming *Doctor Who* as Mark Gatiss has written a fantastic role for me in a very scary episode. It has been so exciting to be part of a very singular episode – which, I can say with authority will be unlike any previous episode of *Doctor Who*." Mark Gatiss added: "I'm also chuffed to bits to finally welcome my old friend Reece Shearsmith onto the show. He's been badgering me for 10 years!" A 38" video of Shearsmith after his costume and make-up test was released, with the actor commenting: "I'm very excited about starting on *Doctor Who* very shortly." By now there were rumours circulating that no new episodes of *Doctor Who* would be broadcast during 2016; a BBC spokesperson said it was too early to confirm the 2016 schedules. Meanwhile, *The Sun* reported on Steven Moffat revisiting the idea of a *Doctor Who* movie being made with a lead other than the television actor (*Boss's no to Doctor Who-vie*). "I think that would be incredibly damaging to the franchise," he noted. "You can't have two James Bonds at the same time." Bethany Black also confirmed her casting on her Facebook page, proudly proclaiming the involvement of 'an open trans lesbian in a family show'; this generated additional items of press coverage in the coming days.

Left:

Clara is not impressed by the sleep pods.

Connections: Run for it

▶ The Doctor's instruction, "When I say run..." was a reference to the phrase used by the Doctor's second incarnation in various stories from *The Power of the Daleks* [1966 – see Volume 9] through to *The Abominable Snowmen* [1967 – see Volume 11].





Above:
Hiding from
the Sandmen.

‘Today I shall mostly be working in a fridge,’ tweeted Jenna Coleman on Thursday 6 August. Warnings of the freezing conditions for recording were issued to cast and crew in preparation for work at Wild Water’s cold storage facility at Cardiff’s Queen Alexandra Docks. The cold was authentic for the cast as the Doctor, Clara and Nagata eluded the Sandmen. The crew found it difficult working in the confined space, with rehearsals conducted in arctic gear, after which the cast then recorded the scenes in short bursts, going into the freezer for each separate take and then coming out again. Recording progressed well, with the unit wrapping early at 6.40pm, allowing the team time to take advantage of Peter Capaldi’s invitation to join him for a drink and a preview of the new series at World of Boats that evening.

Recording back at Roath Lock on the afternoon of Friday 7 was attended by winners of a ‘Countdown to Christmas’ competition and successful charity auction bidders. However, work for the day began

at Wild Water, completing the cold storage scenes that morning. The Doctor’s party fleeing from the rescue craft along the connector corridor was then recorded in Studio 4 along with inserts of Chopra returning to the vessel and the King Sandman in the corridors, after which the team moved to Studio 2 for a pick-up shot of the King Sandman emerging from the Morpheus pod. Again, progress was good and the unit wrapped for the weekend at 6.10pm.

Hell Bent began recording with Peter Capaldi and Jenna Coleman on Monday 10 August while work continued on *Sleep No More* at Roath Lock, which was visited by Waris Hussein who had directed the first-ever episodes of *Doctor Who* in 1963. Recording began in Studio 2 with Chopra entering the crew room of the rescue ship and discovering the pod in the cargo bay. Following a costume and make-up change for Neet Mohan, the crew room scene introducing the rescue party at the start of the episode was recorded, completing

Elaine Tan's work. The team then moved to the corridor sets in Studio 4 to record Chopra and 474 running for their lives and shots of the hover trolley in motion. Meanwhile in Studio 2, Zina Badran recorded her material as the Morpheus presenter against a greenscreen with a second camera unit, after which the four Hologram Singers gave their rendition of *Mr Sandman*, having rehearsed with Ailsa Berk in Studio 3 from 7.30am; some sand elements were also recorded for CGI work.

Burning corridor

Day 12 of *Sleep No More* was again spent at Roath Lock and completed the scenes requiring Paul Courtenay Hyu as the terrified Deep-Ando on the run in the corridor sets in Studio 4, culminating in his entry to the viewing platform. Producer Nikki Wilson played the voice of the station computer in these sequences. Work was so fast that additional pick-up shots were also recorded of the two Sandmen in the corridors hearing the roar



Above:
Sandman on
the rampage.

of their King and of the creatures punching their way into the kitchen.

The episode was completed on Wednesday 12 August with *Doctor Who Extra* attending to chat to visual effects supervisor Danny Hargreaves about the flames which were controlled via a gas supply, and barricaded into certain areas of the set with a fire crew on standby. The scene where Chopra and 474 were confronted by the burning corridor was recorded first under the supervision of stunt arranger Crispin Layfield after which Sandman replication shots with the two costumes were recorded, while Neet Mohan and Bethany Black had make-up and costume changes for the later corridor scenes. Cutaways of the Sandmen disintegrating in the metal room were also recorded. ■

PRODUCTION

Mon 27 Jul 15 BBC Roath Lock Studios:

Studio 4 (Rescue Spaceship - Connector Corridor; Le Verrier Station - T-Junction)

Tue 28 Jul 15 BBC Roath Lock Studios:

Studio 4 (Le Verrier Station - Corridor (to lab)/Connector Corridor)

Wed 29 Jul 15 G24, South Lake Drive, Off Imperial Way, Newport (Le Verrier Station - Morpheus Lab)

Thu 30 Jul 15 G24 (Le Verrier Station - Morpheus Lab/Kitchen)

Fri 31 Jul 15 G24 (Le Verrier Station - Kitchen); BBC Roath Lock Studios: Studio 4 (Le Verrier Station - Snaking Red Corridor);

Studio 2 (Darkened Room)

Mon 3 Aug 15 BBC Roath Lock Studios:

Studio 2 (Rescue Ship - Cargo Bay/ Crew Room)

Tue 4 Aug 15 BBC Roath Lock Studios:

Studio 2 (Rescue Ship - Crew Room); Studio 4 (Le Verrier Station - Snaking Red Corridor)

Wed 5 Aug 15 Fillcare, Lanelay Road, Pontyclun (Le Verrier Station - Metal Room/Engine Room)

Thu 6 Aug 15 Wild Water Cold Storage, Cold Stores Road, Queen Alexandra Docks, Cardiff (Le Verrier Station - Cold Storage Room)

Fri 7 Aug 15 Wild Water Cold Storage

(Le Verrier Station - Cold Storage

Room) BBC Roath Lock Studios: Studio 4 (Le Verrier Station - Connector Corridor/ Corridor); Studio 2 (Rescue Ship - Cargo Bay)

Mon 10 Aug 15 BBC Roath Lock Studios: Studio 2 (Rescue Spaceship - Crew Room/ Cargo Bay); Studio 4 (Le Verrier Station - Corridor/Pipe Corridor)

Tue 11 Aug 15 BBC Roath Lock Studios: Studio 4 (Le Verrier Station - Corridor/ Corridor (to Viewing Room)/Viewing Platform/Kitchen)

Wed 12 Aug 15 BBC Roath Lock Studios: Studio 4 (Le Verrier Station - Metal Corridor/Metal Room)

Post-production

Post-production work and CGI work for the episode included the shots in which the Sandmen and Rassmussen crumbled to dust, the creation of the holographic presenter and singers, the views of Neptune, the floating Morpheus pod, some of the found footage shown on the screens, and the TARDIS' departure.

Sleep No More was a difficult episode to edit because of the very specific camera shots taken on set which meant there was a lack of coverage for some scenes. Various small changes were made in post-production, many covered by additional voice recording. Additional material was also recorded with Rassmussen introducing the rescue crew via a series of graphics, consequently giving more background detail – including survival ratings out of 10 – for 28-year-old conscript Osamu Aimi-Chopra, 30-year-old Officer 2nd

Below:
"Mister Sandman, bring me a dream."



Class Jagganth Daiki-Nagata, 40-year-old conscript 2nd class Haruka Deep-Ando, and five-year-old Grunt 474. The fact that the story was being told from different viewpoints and 'cameras' aboard the station was also emphasised. Parts of Rassmussen's dialogue to camera also had to be dubbed by Reece Shearsmith because of the on-set noise; the ADR work was undertaken at Goldcrest Studios in Soho, London during the second week of October.

ADR changes

When Clara said that there was a feeling she could not shake, she originally added: "CCTV everywhere, I suppose. Just like in my day." Dubbing changed the Doctor's line "a few million years of evolution in a few months" into his comments on how the sleep had turned into a carnivorous life form. Originally, Deep-Ando having to sing the song came just after Rassmussen's direct request to the crew to be rescued and before him explaining how he hid; the computer voice dialogue was also expanded with it telling the conscript not to be silly. The shot of the Morpheus pod on the trolley in the engine room was meant to come before Nagata telling the Doctor that her team did not have helmet-cams; a voice-over was also added from the computer. Another piece of narration from Rassmussen was added to emphasise the Doctor reasoning that the creatures were blind, originally conveyed purely by the Doctor, Clara and Nagata mouthing to each other.



When the Doctor said that the images were being stored and collated, Clara asked Nagata: “But you said you don’t have helmet-cams?” “Banned, pet. Privacy settings. They passed a law years back,” replied the chief. As the Doctor asked Clara and Nagata to examine the footage, he originally said: “There’s footage of everyone here. Close-ups, high shots. Shots that look like CCTV. But here’s the thing... there are no cameras at all... Remember what 474 said. Eyes in the sky. She was right. She was right.” The Doctor’s comment that the Sandmen’s visual receptors had been hijacked was added in dubbing. When the Doctor pointed out that Clara was contaminated, she rubbed her eyes and said: “Can I get rid of it?” “Not like that,” said the Doctor. After Clara declared that the Doctor would fix the situation, she continued: “I was only in the pod a few seconds, right? Nagata’s been using the ones on Triton for ages and she’s ok.” “Yes. I think your condition is stable,” said the Doctor. “But those pods on Triton are more primitive. The ones here...” began Clara, with the Doctor continuing, “More advanced, yes. But you were hardly in there... None of the rescue crew have shown signs of the dust advancing.”

The Doctor’s comments to Clara and Nagata about heading for the rescue

ship were also added in ADR. After Clara commented that the dust conglomerated to make Sandmen, the Doctor pondered: “But why do they need a leader? A King Sandman? And why are they blind?” “Again, evolving?” asked Clara. “But it’s very convenient, isn’t it?” ruminated the Doctor, to which Nagata exclaimed: “Convenient?”

As specified in the script, the episode did not feature a standard opening title sequence. The typeface Neuropol X was used for the text which comprised snatches of coherent names such as ‘Rassmussen’, ‘Daiki’, ‘Chopra’, ‘DeepAndo’, ‘ClaraOswald’ and ‘LeVerrier’ while spelling out ‘Doctor Who’ in the vertical plane. Because of the lack of opening credits, after the ‘Next Time’ throw-forward for *Face the Raven*, the first closing title caption gave the episode title, writer, producer and director credits which would normally have featured at the start of the episode. Ideally, Mark Gatiss would have liked the episode to have aired without any credits at all, but this was considered impractical because those who had worked on it needed to have their work recognised.

As usual, the episode’s incidental score was provided by Murray Gold. ■

Left:

Rassmussen plots to create Sandmen across the solar system.

Below:

Nagata investigates why all contact had been lost with the Le Verrier.



Publicity

Right:

Who's watching the Doctor and Clara?

Below:

Deep-Ando looks at a projected schematic of the local area.

► “I’ve had this story in my mind for a long time. It’s set in the future. It’s all from different points of view, which has not been done before on *Doctor Who*,” Mark Gatiss told Cassie McCullagh of ABC in an interview published on Thursday 10 September.

► A 20” trailer for *Sleep No More* was released by the BBC on Saturday 7 November. A special BBC America preview of the episode was then staged at the Museum of the Moving Image in New York at 7pm on Monday 9 November, with Mark Gatiss then chatting to *New York Times* journalist Dave Itzkoff.

► On Tuesday 10, the *Radio Times* carried Alison Graham’s three-page interview with Mark Gatiss under the title *Don’t look now* in which the



writer expressed his frustration over the television industry’s approach to ratings. Nominated as *Pick of the Day* for Saturday, Patrick Mulkern promoted the ‘found footage’ episode with reference to *The Blair Witch Project* as well as emphasizing the lack of title sequence plus ‘nifty camerawork, an eerie soundscape and lumbering monstrosities’. A photograph of the Doctor and Clara with the TARDIS accompanied this, while a shot of Nagata topped the BBC One listings for the evening.

► Peter Capaldi, Jenna Coleman and Steven Moffat contributed to a 1’06” introduction for *Sleep No More* released by the BBC on Tuesday 10 with Capaldi observing: “There will be sleepless nights.” The same day in the US, BBC America released *#AskDW with Mark Gatiss* (2’24”) in which the writer answered a first batch of questions submitted by fans.



► Publicising the forthcoming *Doctor Who* Festival, Peter Capaldi answered questions in a fan challenge in a 1'03" BBC video released on Wednesday 11, while another 56" item the same day indicated that people such as Steven Moffat, second assistant James DeHaviland, Mark Gatiss, production designer Michael Pickwood, Kate Walshe of Millennium FX, costume designer Ray Holman and Peter Capaldi would all be in attendance at the event that weekend. *Sleep No More* was also previewed in the form of a 42" clip as Rassmussen introduced the rescue crew. The following day – Thursday 12 – another 41" clip of the Doctor telling Clara to take his hand while they fled was premiered.

► On the evening of Thursday 12, Peter Capaldi recorded an appearance on BBC One's *The Graham Norton Show* at London Studios. Earlier that day, *Doctor Who Magazine* issue 493 had gone on sale offering a seven-page preview of *Sleep No More* in which Benjamin Cook spoke to Mark Gatiss, Reece Shearsmith and Bethany Black.

► The BBC staged an official *Doctor Who* Festival event at the ExCeL in London from Friday 13 to Sunday 15 November. The main guests for the weekend were Peter Capaldi, Michelle Gomez, Ingrid Oliver, Steven Moffat and Mark Gatiss. Capaldi, Gomez, Oliver, Gatiss and Moffat featured on the 'meet the cast' panels conducted across the weekend by Toby Hadoke, joined on the Saturday and Sunday by Jenna Coleman (who was by now busy working on the ITV drama



Victoria). Matthew Sweet chaired the daily 'meet the writers' panels which featured Steven Moffat each day accompanied on the first day by Catherine Treganna and Mark Gatiss, on the second by Peter Harness and Sarah Dollard, and on the final day by Toby Whithouse and Jamie Mathieson. With the TARDIS parked at the shopping village, at the drama school, attendees could learn how to be a monster or a cast member with actor Nicholas Briggs and director Douglas Mackinnon. Danny Hargreaves and his team from Real SFX hosted interactive sessions on the on-set visual effects for the series. The Millennium FX team demonstrated its prosthetics work and joined with Mark Gatiss and host Stephen Cranford on stage to demonstrate the Mire from *The Girl Who Died* [2015 – see Volume 81] with the help of performer Jon Davey and Millennium FX's Brian Coldrick, Chris Goodman and Kate Walshe.

► Also in the Production Village, Christel Dee of *Doctor Who: The Fan Show*

Above:
Chopra remains
cautious of
Morpheus
technology.

interviewed cosplay contestants while Michael Pickwood and Ray Holman were also present to discuss their design input on the series.

- ▶ ITV's *Good Morning Britain* offered extensive coverage of the event on the morning of Friday 13 with hosts Kate Garraway and Ben Shephard in the studio and entertainment editor Richard Arnold at the ExCeL making reports from 6.30am to 8.30am as he moved around the displays and broadcast from Davros' infirmary (from *The Magician's Apprentice/The Witch's Familiar*), Clara's flat (seen in *The Zygon Invasion/The Zygon Inversion* [2015 – see Volume 82]) and the Viking

Below:

Reece
Shearsmith
plays
Rassmussen.



Great Hall (from *The Girl Who Died*). The preview clip of the Doctor taking Clara's hand was shown at 8.20am after which Peter Capaldi spoke to the show's hosts from the infirmary set. The subject of the late time slot for the show came up, because it was now on too late for Garraway's children, with Capaldi replying: "I would be happier if it was on a little bit earlier and the same time each week... but these things are not my decisions."

- ▶ The BBC released a 2'45" video of the first day of the Festival with Christel Dee – cosplaying the current Doctor – talking to Peter Capaldi, as well as comments from Mark Gatiss (saying his episode the following night was "scary"), Steven Moffat, Ingrid Oliver and Michelle Gomez (the last two reunited for the first time since recording Missy killing Osgood in July 2014). Speaking on the panels, Steven Moffat confirmed that discussions were underway to find a new companion for the Doctor now that Clara was leaving: "We went to the BBC yesterday to talk about the kind of person we're looking at and all that. But it's actually quite early."
- ▶ Concurrent with the Festival's first day, publicity continued on *Sleep No More* with a 1'09" introduction featuring Peter Capaldi, Jenna Coleman and Steven Moffat discussing the instalment. "As Mark Gatiss knows better than anyone else, a deserted space station is always a dangerous place to be," said Capaldi, while Moffat added, "Good luck Mum and Dad getting the kids to bed tonight."



Broadcast

► Following the Doctor and a Dalek's intrusion on the standard BBC One 'Capes' ident, the continuity announcer introduced "Mark Gatiss' nightmare vision, so even if it is from behind the sofa you must stay awake to watch." *Sleep No More* aired in a 45-minute slot on BBC One from 8.15pm, running as usual against *The X Factor* on ITV. After the episode, an animated BBC One graphic showing the TARDIS was seen, and the continuity announcer specified that *Face the Raven* would air the following Saturday at the earlier time of 8.10pm over the closing credits.

► After transmission, the BBC released further videos about the making of the episode. Steven Moffat, Jenna Coleman, Mark Gatiss, Peter Capaldi and Bethany Black featured in an

item about the Sandmen (1'46") while Capaldi, Gatiss and Coleman recalled the cold storage recording (1'23") and Reece Shearsmith gave his impersonation of the Borad from *Timelash* [1985 – see Volume 41] (23").

► Further videos followed on Sunday 15 with a 1'32" edition of *Doctor Who Extra* entitled *Through Fire and Flame* in which Danny Hargreaves explained how his effects team created and controlled the fire encountered by Chopra and 474. Reece Shearsmith also commented on how he wanted futuristic glasses as Rassmussen (24") while Nikki Wilson and Paul Courtenay Hyu discussed Deep-Ando's encounter with the station's computer (47").

► Over at the *Doctor Who* Festival, a live edition of *Doctor Who: The Fan Show*

Above:

"Do you ever get the feeling like you're being watched?"

SLEEP NO MORE



Above:
Exploring the
Indo-Japanese
station.

was recorded on Sunday 15, with hosts Christel Dee and Luke Spillane joined by actor and vlogger Carrie Hope Fletcher and YouTuber Stuart Ashen to discuss *Sleep No More*; sadly, sound problems plagued this session so close captions were offered for the finished 16'14" edition released on Tuesday 17.

- ▶ A further 2'43" *Doctor Who Extra* entitled *The Minds Behind Morpheus*

was released on Wednesday 18 with contributions from Steven Moffat, Mark Gatiss and Jenna Coleman. *Sleep No More* was repeated early on Friday 20 November at 1.45am on BBC Two and 2.15am on BBC Two Scotland.

- ▶ In the coming months, additional videos were released in connection with the episode. Bethany Black discussed her excitement about working on *Doctor Who* in a 1'11" item released on Monday 14 December, while Mark Gatiss welcomed the casting of the right female actor as the Doctor in BBC America's 2'18" *#AskDW with Mark Gatiss* follow-up on Tuesday 15. Elaine Tan then commented on the challenge of adopting a Geordie accent in a 1'13" interview released on Tuesday 8 March 2016 and Paul Davis described being in the King Sandman costume as "like walking around in a duvet" in a 2'04" piece on Wednesday 1 June.
- ▶ 'A tale of the unexpected,' was how Graham Kibble-White enthusiastically celebrated the imaginative episode in *Doctor Who Magazine*: 'Do as he suggests when [Rassmussen] faces his own oblivion [...]. Tell all your friends and family. This one deserves it - let's send it viral.'

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Sleep No More	Saturday 14 November 2015	8.15pm-9.00pm	BBC One	45'01"	5.61M (26th)	78

REPEAT TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Sleep No More	Friday 20 November 2015	1.45am-2.30am ¹	BBC Two	45'01"	0.14M (-)	-

¹ Signed repeat. 2.15am for BBC Two Scotland

Merchandise

Sleep No More featured on the DVD and Blu-ray *Doctor Who: Series 9: Part 2* released by BBC Worldwide on Monday 4 January 2016; this also included a 6'58" *Doctor Who Extra* for the episode, offering elements of online material.

The DVD and Blu-ray versions of *Doctor Who: The Complete Ninth Series* released by BBC Worldwide on Monday 7 March 2016 included extras for *Sleep No More*. Mark Gatiss and Reece Shearsmith had recorded a commentary, and a deleted scene with a Sandman was included, along with a trailer, the *Doctor Who Extra* and further online behind-the-scenes material in the 21'51" compilation *Sublime Online*.

The Complete Ninth Series was also released as a Blu-ray Steelbook edition, exclusive to Amazon, with artwork by Alice X Zhang. The Steelbook came with a small booklet called *Series Nine Facts* which featured cover artwork based on the Chris Achilleos art for the original Target edition of *Doctor Who and the Daleks* but with Peter Capaldi instead of William Hartnell. ■



Left:
Behind-the-scenes on the DVD extras.



Cast and credits

CAST

Peter Capaldi.....The Doctor
Jenna Coleman.....Clara
 with
Reece Shearsmith.....Rassmussen
Elaine Tan.....Nagata
Neet Mohan.....Chopra
Bethany Black.....474
Paul Courtenay Hyu.....Deep-Ando
Paul Davis.....King Sandman¹
Tom Wilton, Matthew Doman.....Sandmen¹
Zina Badran.....Morpheus Presenter
Natasha Patel, Elizabeth Chong, Nikkita Chadha, Gracie Lai.....Hologram Singers

¹ Not credited in listings magazines

UNCREDITED

Simon Carew.....Sandman
Maria Dockree.....Woman
Nikki Wilson.....Computer Voice

CREDITS

Written by Mark Gatiss
 Producer: Nikki Wilson
 Director: Justin Molotnikov
 Stunt Coordinators: Crispin Layfield,
 Dani Biernat, Andy Smart
 Choreographer: Ailsa Berk
 1st Assistant Director: Dan Mumford
 [B Camera: Caoimhe McGuire]
 2nd Assistant Director: James DeHaviland
 [uncredited: Danielle Richards]
 3rd Assistant Director: Danielle Richards
 [uncredited: Chris Thomas]
 Assistant Directors: Chris Thomas, Gareth Jones
 [uncredited: James King, Alice Edwards, Jessica Richards, Lauren Pate, Jade Stephenson, Alex Miarli, Virginia Bonet]
 Unit Drivers: Sean Evans, Kyle Davies

[uncredited: Jo Davey, Paul Watkins, Rob McKenna, Paul Carmichael, Wayhe Humphreys, Glenn Sawyer, Keith, Paula, Andrew]
 Location Managers: Iwan Roberts, Nick Clark
 Unit Manager: Iestyn Hampson-Jones
 Production Manager: Steffan Morris
 [uncredited: Adam Knopf]
 Production Coordinator: Adam Knopf
 [uncredited: Sandra Cosfeld]
 Assistant Production Coordinator: Sandra Cosfeld
 [uncredited: Sion Crowle]
 Production Assistants: Sion Crowle, Jamie Shaw, Jade Stephenson, Sheryl Bradford
 Assistant Accountant: Justine Wooff
 Art Department Accountant: Bethan Griffiths
 Script Supervisor: Steve Walker
 [uncredited: Richard Pask]
 Script Executive: Lindsey Alford
 Script Editor: David P Davis
 Camera Operator: Mark McQuoid
 [uncredited: Richard Hines; Steadicam: Peter Wignall, Torquil Flemming Boyd]
 Focus Pullers: Jonathan Vidgen, Steve Rees
 [uncredited: Elliot Hale, Matt Lepper]
 Grip: John Robinson [uncredited: David Bremner]
 Camera Assistants: Cai Thompson, Matthew Lepper, Scott Waller [uncredited: Kristian Roomsmaen, Max Friswell]
 Assistant Grip: Sean Cronin
 [uncredited: Vis Sopjani]
 Sound Maintenance Engineers: Tam Shoring, Christopher Goding
 Gaffer: Mark Hutchings
 Best Boy: Andrew Gardiner
 Electricians: Bob Milton, Gareth Sheldon, Gawain Nash, Rob Fernandes, Andrew Williams
 Supervising Art Director: Dafydd Shurmer
 Stand by Art Director: Chris Barber
 Set Decorator: Adrian Anscombe
 Production Buyer: Linda Morgan



Cast and credits

Prop Buyers: May Johnson, Vicki Male
 Draughtperson: Zofia Ekler, Julia Jones
 Prop Master: Paul Smith
 Props Chargehand: Kyle Belmont
 Standby Props: Liam Collins, Ian Davies
 [uncredited: John Barclay]
 Prop Hands: Scott Howe, Nigel Magni, Matt Watts
 Storeman: Jamie Southcott
 Concept Artist: Stephen Cooper
 Motion Graphics: Daniel Lazenby
 Standby Carpenter: Paul Jones
 [uncredited: Max Patten]
 Rigging: Shadow Scaffolding
 Standy Rigger: Colin Toms
 Practical Electricians: Christian Davies, Austin Curtis
 Props Makers: Alan Hardy, Jamie Thomas
 Props Driver: Gareth Fox
 Construction Manager: Terry Horle
 Construction Chargehand: Dean Tucker
 Chargehand Carpenter: John Sinnott
 Carpenters: Tim Burke, Lawrie Ferry, Matt Ferry,
 Chris Daniels, Julian Tucker, George Rees, Dan
 Berrow, Keith Richards, Campbell Fraser, Mark
 Painter, Joe Painter
 Construction Driver: Jonathan Tylke
 Construction Labourer: Mike Cox
 Head Scenic Artist: Clive Clarke
 Painters: Steve Nelms, Matt Weston, Paul Murray,
 Tim Hobbis
 Assistant Costume Designer: Georgie Sayer
 Costume Supervisor: Simon Marks
 Costume Assistants: Andie Mear, Ian Fowler,
 Jenny Tindle

Make-up Supervisor: Sara Angharad
 Make-up Artists: Megan Bowes, James Spinks
 [uncredited: Cathy Davies, Ros Wilkins]
 Unit Medic: Glyn Evans
 Casting Associate: Alice Purser
 Assistant Editors: Becky Trotman, Robbie Gibbon
 VFX Editor: Dan Rawlings
 Post Production Coordinator: Hannah Jones
 Dubbing Mixer: Mark Ferda
 ADR Editor: Matthew Cox
 Dialogue Editor: Darran Clement
 Effects Editor: Harry Barnes
 Foley Editor: Jamie Talbutt
 Foley Artist: Julie Ankersen
 Titles: BBC Wales Graphics
 Title Concept: Billy Hanshaw
 Assistant Online Editor: Christine Kelly
 Online Editor: Geraint Pari Huws
 Colourist: Gareth Spensley
 Music Conducted & Orchestrated By Alastair King
 Music Mixed By Jake Jackson
 Music Recorded By Gerry O'Riordan
 Original Theme Music: Ron Grainer
 With Thanks to BBC National Orchestra of Wales
 Casting Director: Andy Pryor CDG
 Head of Production: Gordon Ronald
 Post Production Supervisor: Samantha Price
 Production Accountant: Simon Wheeler
 Sound Recordist: Deian Llŷr Humphreys
 [uncredited: Bryn Thomas, Richard Brooks]
 Costume Designer: Ray Holman
 Make-up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: Milk, BBC Wales VFX
 Special Effects: Real SFX
 Special Creature Effects & Prosthetics:
 Millennium FX
 Editor: Mike Jones
 Production Designer: Michael Pickwood
 Director of Photography: Mark Waters
 Line Producer: Tracie Simpson
 Executive Producers: Steven Moffat, Brian Minchin
 BBC Cymru Wales
bbc.co.uk/doctorwho
 © BBC 2015

Left:
 The Doctor
 bares his teeth.

Profile

REECE SHEARSMITH

Rassmussen

Born Reeson Wayne Shearsmith on 27 August 1969 in Hull, his father worked in the building trade, while his mother was a doctor's receptionist. A solitary child who spent his days indoors drawing, listening to Hammer horror soundtracks and learning magic tricks, he was a keen cartoonist and after attending Andrew Marvell High School considered a graphic art course. Instead choosing theatre studies at Bretton Hall Drama College, West Yorkshire, he found a rapport with fellow students Mark Gatiss and Steve Pemberton, and Leeds University cohort Jeremy Dyson.

Shearsmith and company moved to London after graduating over 1989/90 and put together their own shows at the Canal Café Theatre. They formed comedy troupe The League of Gentlemen in 1994, performing their earliest shows in 1995.

Shearsmith began his acting career with small TV roles in *Alias Smith & Jones* (1995) and *London's Burning* (1995). Mark Gatiss had written several *PROBE Doctor Who* spin-off video productions, with Shearsmith appearing in *The Devil of Winterborne* (1995) and *The Ghosts of Winterborne* (1996) plus later *Doctor Who*-related productions *Auton* (1997) and *Auton 2: Sentinel* (1998).

Their League of Gentlemen project won the Perrier Award at 1997's Edinburgh Fringe. Radio series *On the Town with the League of Gentlemen* (1997) soon transferred to television, with *The League of Gentlemen* (1999-2002) winning an RTS Award, BAFTA and the Golden Rose of Montreux.

Shearsmith portrayed many characters, including Edward Tattsyrup, Papa Lazarou and Reverend Bernice Woodall.

Stage shows, including a 2001 residency at Drury Lane, and movie *The League of Gentlemen's Apocalypse* (2005) all followed.

The League had all continued to pursue solo projects, with Shearsmith acting in thriller *In the Red* (1998) and guesting in TV comedies including Lenny Henry's *Lenny Goes to Town* (1998), *Randall & Hopkirk (Deceased)* (2001), *Spaced* (2001), as Dr Flynn in sitcom *tlc* (2002), *Max and Paddy's Road to Nowhere* (2004) and *Catterick* (2004). He also starred in radio sitcom *Self Storage* (2007).

He returned to the stage for *As You Like It* (2005, Wyndham's) and *The Producers* (Theatre Royal, Drury Lane, 2006).

Shearsmith teamed up with League partner Steve Pemberton to write and star in *Psychoville* (2009-11), a dark sitcom with elements of serialised mystery, which ran for two series and a 2010 Halloween Special.

Further TV comedy roles came as Old Mother Shipton and Princess Margaret in *Psychobitches* (2013/14), in Reeves and Mortimer sitcom *House of Fools* (2014), *Peter Kay's Car Share* (2015), *Hunderby* (2015), *Mid Morning Matters with Alan Partridge* (2016) and *Stag* (2016). Straight acting screen roles included *Miss Marple* (2007), *New Tricks*

Right:
With Steve
Pemberton in
*The League
of Gentlemen*.



(2008), biopic *Eric and Ernie* (2011), crime drama *The Widower* (2014) and ITV detective series *Chasing Shadows* (2014).

He found theatre roles narrating *The Rocky Horror Show* (2010), and appearing in Jeremy Dyson's *Ghost Stories* (2010/11, Duke of York's), Cameron Mackintosh musical *Betty Blue Eyes* (2011), *Hangmen* (2015, Royal Court) and the title role in *The Dresser* (2017, Chichester Festival Theatre).

Film appearances included *This Year's Love* (1999), *Shaun of the Dead* (2004), *The Cottage* (2008), *Burke & Hare* (2010) and *The World's End* (2013). He starred in Ben Wheatley's folk horror *A Field in England* (2013), later featuring in Wheatley's *High-Rise* (2015).

With *Inside No. 9* (2014-), he and Steve Pemberton revived the TV anthology format out of favour since the 1970s. The 2016 episode *The Devil of Christmas* was directed by Graeme Harper, and was a direct pastiche of shows such as *Tales of the Unexpected*. *Inside No. 9* won Shearsmith and Pemberton a joint RTS Award for Best Comedy Performance in 2015 and a Rose d'Or comedy prize in 2016. Its fourth series aired in 2018.

Mark Gatiss had Shearsmith cameo as Patrick Troughton in *An Adventure in Space and Time* (2013), and wrote the role of Rassmussen especially for him.

Shearsmith married Jane Welch in February 2001. They have two children, Holly (born 2002) and Danny (born 2004), and live in North London.

He received an honorary doctorate from Hull University in 2013.

The League of Gentlemen's 20th anniversary TV revival aired over Christmas 2017. ■





FACE THE RAVEN

► STORY 260

When Rigby finds a strange tattoo on the back of his neck, he calls the Doctor and Clara. Their investigation leads the trio to a hidden alien street where they learn that Rigby has been issued a death sentence. Someone must make the ultimate sacrifice and face the raven.



FACE THE RAVEN

STORY 260



'HOW DO YOU KILL OFF
THE IMPOSSIBLE GIRL?'

Introduction

How do you kill off the Impossible Girl? We'd already seen her die twice. The first version of Clara – Oswin Oswald – who we saw in *Asylum of the Daleks* [2012 – see Volume 70] had died saving the Doctor. The Victorian Clara that we met in *The Snowmen* [2012 – see Volume 72] had fallen to her death from a cloud.

Ever since she somehow survived the events of *The Name of the Doctor* [2013 – see Volume 74] – when copies of her were threaded throughout the Doctor's timeline – all bets have been off. You could say, the Impossible Girl had achieved her destiny, and from that point anything could happen to her.

It might have seemed something of an anti-climax, however, if this figure that'd had such an extraordinary impact on the Doctor's own personal history simply faded away. Her departure had to be something big and meaningful.

This has been something of a tradition anyway with many twenty-first-century companions. Rose Tyler had to be banished to an inaccessible parallel world in order to tear her away from the Doctor. Donna could never see the Doctor again without risking her own life. Amy Pond and Rory were torn from the Doctor's side owing to some complicated glitch in time.

In the episodes shown in the twentieth century, companions left the Doctor for a number of reasons, but rarely did they die while travelling with him. Katarina and Sara Kingdom died in *The Daleks' Master Plan* [1965/6 – see Volume 6] – making this epic Dalek saga even more of a landmark than it already was. Some time later, the Fifth Doctor's companion Adric died in *Earthshock* [1982 – see Volume 35] – a story that featured the triumphant return of the Cybermen.

Clara's death, by comparison, seemed rather unfortunate – a misunderstanding, a sentence of death from a raven that was a stickler for the terms of its contract. Having saved the Doctor so many times, Clara was almost on a level with the Doctor – she'd even impersonated him in *Dark Water/Death in Heaven* [2014 – see Volume 79]. Her death was a reminder that she wasn't invincible in the same way that the Doctor might appear to be.

In *The Girl Who Died* [2015 – see Volume 81], the Doctor considered the inevitability of losing Clara one day, and how the pain would be too much for him to bear. It was clear by the end of *Face the Raven* that he wasn't ready to accept Clara's death and two episodes later – in the 2015 series finale – he did something about it... ■

Left:
Fifth Doctor
companion
Adric died
in 1982's
Earthshock.



STORY

The Doctor and Clara run into the TARDIS, having just escaped a giant sentient plant. The telephone rings; it's Rigsy. He has gained a numerical tattoo which is counting down! [1]

The Doctor and Clara visit Rigsy at home and meet his baby daughter Lucy. Rigsy says he woke up with the tattoo and has no memory of the day before.

The Doctor scans Rigsy in the TARDIS, detecting that he has had recent contact with alien life forms in London and has been given an amnesia drug. [2]

They go to the Great British Library to look at old maps of London in the hope of finding a street that no longer exists. Next, they use the TARDIS to hover over London as Clara peers out of the doorway while wearing the sonic

sunglasses. She ends up hanging upside-down over London – which she finds hilarious! [3]

The Doctor, Clara and Rigsy then check the areas of London that Clara's eyes couldn't focus on. They soon discover the hidden street. They set off an alarm and are confronted by two men, Kabel and Rump, before being greeted by Ashildr. [4] She is the 'Mayor' of this street and has kept the peace for a hundred years. She explains that Rigsy committed a crime so she sentenced him to death. She leads the Doctor, Clara and Rigsy down the street, where they see various alien refugees, including a Sontaran, a Silurian, a Cyberman and an Ood. [5]

Ashildr explains that Rigsy was found standing by the remains of one of the street's residents, Anah. Anah was a Janus, a psychic alien race with two faces.

Ashildr shows them how people on the street are executed. A man





convicted of stealing has been placed in a 'Chronolock' by Ashildr. The tattoo on her neck is a Quantum Shade which takes the form of a raven. [6] The convicted man has a tattoo which counts down to zero, at which point the raven flies into him and he dies.

The Doctor and Clara question the street's residents. Clara learns from Rumpy that there are only two ways to avoid a Quantum Shade; either the Chronolock is removed or you pass it on to someone else. [7]

Clara meets Rigby and asks him to pass his Chronolock onto her, so that Ashildr will be forced to remove it. Rigby reluctantly agrees and his tattoo transfers to Clara. [8]

The Doctor, Clara and Rigby speak to Anah's daughter, Anahson. Anahson can see into the past and knows that Rigby is innocent. [9] The 'mystery' was set up as a trap for the Doctor!

The Doctor, Clara, Rigby and Anahson go to Ashildr's house. They

find that Anah is not dead but is being held in a stasis pod. The Doctor unlocks the pod using his TARDIS key – at which point a bracelet clamps onto his arm. [10] Ashildr arrives and explains that it is a teleport bracelet. She makes the Doctor give her his confession dial, then approaches Rigby to remove his Chronolock – only for him to reveal that he passed it on to Clara. Now Ashildr can't remove the Chronolock!

The Doctor threatens to rain hell on Ashildr if she doesn't release Clara, but Clara begs him not to. She believes that what has occurred is her fault. [11] She tells the Doctor to not let what is about to happen turn him into a monster and not to take revenge. Then she steps outside and, as the tattoo countdown reaches zero, the raven flies into her and she dies. [12]

The Doctor warns Ashildr to keep out of his way in future – then he is teleported away...

Pre-production

I asked the *Doctor Who* production team in July 2014." A devotee of *Doctor Who* since childhood and even more so since its return in 2005, Sarah Dollard was pitching to contribute to the 2015 series and offered a fresh idea which executive producer Steven Moffat immediately felt captured the essence of *Doctor Who*.

Born in Sydney, Australia in January 1980 and growing up in Melbourne, Dollard had a love of television from an early age, following *Doctor Who* when it aired on ABC in the 1980s. She entered the industry in her early twenties working as a script editor on the soap *Neighbours* and other Australian series such as *The Saddle*

Club. Relocating to Cardiff in August 2008, Dollard was soon acting as an assistant on BBC Cymru's fantasy series *Merlin*, handling publicity and then working as assistant script editor before becoming script editor and webisode writer on ITV's *Primeval*. She then wrote for BBC Cymru's fantasy drama *Being Human*, continuing to work with the show's creator Toby Whithouse on the period spy thriller *The Game*; she also created the romantic comedy *Cara Fi* [*Love Me*] for S4C.

Securing a meeting to offer ideas to script executive Lindsey Alford (who shared the new writer's love of the 1980s companion Ace), Dollard had been told by some friends about the concept of trap

streets, devices used by cartographers to help establish copyright in any map which they had created via a fake thoroughfare inserted to prove any unauthorised copying of the chart. "I could instantly hear the Doctor talking about it," she told *Doctor Who Magazine*. Dollard's idea which caught the BBC's attention was that trap streets were hidden roads which would go unseen by most people, but which offered home to a hidden community.

"She had an idea that just made me sit up," Steven Moffat told *Doctor Who Magazine* when recalling Sarah Dollard's pitch; the executive knew that he wanted to feature the concept which was something out-of-the-ordinary but accessible and intriguing for the audience... in particular hoping that younger viewers would perhaps go out looking for trap streets and explore their neighbourhoods anew. Wanting to present the human world from an alien perspective, Moffat suggested that the trap street could be a sanctuary for alien refugees – a idea which Dollard immediately liked. Furthermore, the executive suggested that the Doctor and Clara could be investigating a murder in the street.

Rigsy returns

As talks continued in late 2014, it was felt that a trusted character already established in the series was needed to quickly get the Doctor and Clara involved in the narrative. Lindsey Alford suggested Rigsy, the young offender graffiti artist whom Clara had encountered in *Flatline* [2014 – see Volume 79]; Sarah Dollard was delighted with this idea as she had very much liked the character. Recalling the scene where Rigsy phoned his mum from Bristol, Dollard felt that the artist would probably go back to London and make up



Above:
The end is nigh
for Clara.

with his mum... following which he would be propelled into the tragedy of being condemned to death for a murder that he did not commit. Dollard had grown up in a house where her parents loved murder mysteries and so she initially set out to write a whodunnit with a *Doctor Who* twist.

"When I found out I was actually writing an episode, there were no words. I was screaming internally," Sarah Dollard told the BBC website, recalling her commission while back in Melbourne in late January 2015. The writer wanted a weapon of justice for the community; something which could not be taken out of somebody's hands and could only be directed by one person. She thought in terms of bait being placed on a victim and a monster being released from a cage to kill them, which developed into an intangible monster which passed through the victim's body, snatching their soul. With the refugees, Dollard wanted to show the humour and irony of aliens being scared of humanity, while also using themes such as famine and loss experienced in the aftermath of war.

The incomplete first draft of *Trap Street* was dated Tuesday 27 January 2015. This opened with the TARDIS in

a Regency garden where the Doctor and Clara (in Regency garb) played poker with eighteenth-century novelist Jane Austen, nineteenth-century Old West hero Wild Bill Hickok and *Top Gear* host Jeremy Clarkson ('the actual Jeremy Clarkson'); Clarkson was losing because he had assumed that Jane Austen would be no good at it, having died before the game was invented, but the novelist was "a fast learner". To the Doctor's amazement, the TARDIS phone rang and Clara recalled that "the woman in the shop" had the number (in *The Bells of Saint John* [2013 – see Volume 72]). Hickok answered, saying that "Brigs" wanted to speak to "one of the Doctors". Clara realised that this was Rigsy (calling from his mum's flat) and ended the game; Jane Austen won again, and Clarkson and Hickok followed the Doctor and Clara into the TARDIS.

Below:
Kabel greets
the trap street's
latest new
arrival.

On Rigsy's neck, the tattoo counted down from 259 to 258.

In the opening scene, Rigsy was burping his baby when the TARDIS arrived and told Clara and the Doctor that they needed to keep quiet in case his mum freaked out. His fiancée, Jen, was asleep. In the TARDIS, the Doctor deduced Rigsy's experiences with extraterrestrials from his boots, and that he had 241 minutes left. Emerging from the TARDIS, the Doctor gave Rigsy a horrible-tasting pink solution to drink, this being an antidote to the amnesia pill retcon... which was a distraction from the real antidote, an auto-injector with which he stabbed the artist in the arm. In the Great British Library, the Doctor spoke of places where the Shadow Proclamation hid "ill-gotten gains" from UNIT, and projected an old map of London marked 'Civitas Londinum' in the map room. Rigsy's countdown was at 212 when Clara hung out of the TARDIS,





then 132 as the trio split up to search the streets, meeting up again at 98.

When Clara showed Rigby his call record, his memory was of being woken up by the call and heading out with a milk-crate of spray-paint... he recalled where the entrance to the hidden street was, but this was now a bare brick wall. When the Doctor's sonic screwdriver (which he had in addition to his sonic sunglasses) failed to open it, he used a jackhammer to no avail, and his attempt to walk straight through it saw him simply bounce off. The Doctor then materialised the TARDIS in an adjacent upper office next to the hidden street to confirm its location, and then did the same in the apartment on the other side of the street where the owner was so busy cooking and dancing to loud music that he did not notice the police box. Out of ideas, the Doctor returned to Clara and Rigby, whose countdown was at 67 minutes. Entering the TARDIS, the Doctor aimed to take Rigby to the best medical facilities in the Andoh Quadrant in the twenty-fourth century, but Rigby simply wanted to go home and say goodbye to his family. The TARDIS landed outside the flats where the Doctor and Clara met Carol Armitage, Rigby's formidable mum, who welcomed them and hoped that the "doctors" could treat the boil on her foot. The Doctor noticed that Rigby had made many drawings of the TARDIS

as well as the Doctor, Clara and 'the wall-monsters from *Flatline* [2014 – see Volume 79]'; he realised that when he painted the mysterious wall, Rigby would have painted the TARDIS, confirmed by the paint on his boots. Rigby now recalled his huge TARDIS mural dominating the city skyline. Promising Jen and Carol to bring Rigby back alive, the Doctor bundled his friends out. Rigby again painted his TARDIS mural on the strange wall and once the doors were painted in, these become real, admitting the trio as the countdown reached 51... which was where the draft script ended, but it massively impressed Steven Moffat.

Left:
Streetwise
Anahson
and Rigby.

Chronolock device

A full draft had been completed by Wednesday 18 February and delivered in three parts. In this version, Rigby's mum was now Carol Riggins. Entering the painted TARDIS door, the trio found themselves in a sixteenth-century London peasant's home lit by lamps containing strange, plump glow-worms. The floor illuminated to show computer circuitry, alerting a cloaked creature in an armchair: 'craggy features – humanoid, but furry and grey, like an old wolf'. This was Kabel who kept the alarm going as Rump ('a second hulking wolf-dude') came down the stairs; it was Rump's voice which formed a 'dying-walrus' alarm sound. Rump and Kabel were joined by the Mayor, 'a short but formidable-looking insect-like alien in spectacles. A beetle crossed with an officious office manager. Around her neck on a chain is a chronolock device: what looks like a chunky silver

Connections: Cue cards

▶ The Doctor's prompt cards for social interaction – as previously seen in *Under the Lake/Before the Flood* [2015 – see Volume 81] – are unable to offer him the words for explaining Rigby's predicament to him.



date-stamp.' The Mayor was accompanied by Skarn, a Sontaran, whom Clara mistook for Strax. The Mayor asked the new arrivals what their reason for asylum was, while Skarn said that he had warned her previously about humans. Using his psychic paper, the Doctor claimed to be "Shadow Proclamation. Fifth Tier Investigative Officer" with Clara stating that she was his "Sixth Tier" supervisor. Accused of murder, Rigsy was cuffed by two Judoon in the entrance hall. Only one human – Rigsy – had ever stumbled into the street and needed to be retconned.

The trap street was described as 'a winding London lane from the 1500s, but the buildings have been repaired and renovated many times over with a mishmash of alien tech and roughly hewn wood from local trees. The place is run-down and grungy-looking but highly functional: spaceship parts piggyback off low-fi tree-house extensions; steampunk inventions interact with organic life... The outdoor street lamps contain fatter versions of the glow worms... An old, rusted metal cage sits on a plinth in the middle of the street, a crow inside... Clara sees the crow dissolve into a black curl of smoke. It does a circuit of the cage before reforming into a solid bird. Some of the street's cobblestones are made of glass,

lit from beneath... they're not lights but windows into underground rooms. Beneath one, there's a family eating around a table. Beneath another, a face – all eyes – blinks up... There's a system of pulleys and toy-size train tracks running all over the street, up and down, side to side, transporting little carriages of goods around the place. The system is powered



manually by half a dozen Adipose (from *Partners in Crime* [2008 – see Volume 57]), hard at work on little standing-bicycles, or jumping up and down on see-saws.' The Doctor saw a purebred Habrian ('a blue woman with sharp, prominent teeth, leaning out a window to talk to what looks like a large dog') who sought asylum after the Battle of Usk and was talking to a Minnar. Skarn and the Mayor explained that the refugee camp had been there for 108 years – before the Mayor's time. Clara was astonished when some fragrant blooms on a vine turned out to sprout from the head of a man sitting on a balcony above, and she saw Anahson, 'a teenage boy, about 14... there is a near-identical face on the back of the boy's head'. In a small engineer's workshop, a woman with a soldering iron was repairing a Cyberman which the Mayor assured the Doctor had been present for six years

Connections: Photo memories

- The Doctor and Ashildr discuss the photo of her which he saw in *The Woman Who Lived* [2015 – see Volume 82]. The Time Lord had lost track of her in the 1800s, with this previous episode set in 1651.





in the side of his head') whose action had only been to save a crying woman. While Skarn pleaded for clemency, Madame Mayor allowed the execution to proceed. The Doctor explained to Clara how the chronolock "takes the form of something native to its surroundings" and also looked at the silver stamp worn around the Mayor's neck: 'The black mist swoops down and punches straight through the guy's chest. He's arrested in pain. Frozen mid-gesture, arms out. A shriek comes from him - a sound of monstrous pain... The mist bursts out the other side of the guy's chest and hovers there a moment. The guy hovers too; frozen in a moment of unimaginable pain. Then his body drops to the floor. Lifeless.'

Alien interrogations

With 38 minutes left for Rigsy, Clara saw the Janus boy again as the trio set out to find the real murderer. The Doctor and Clara conducted police-style interrogations of the aliens in Kabel and Rump's living room. Anahson explained how his mother felt unwell at the meeting and left to get some water; she was unaware of the danger as a Janus could not see forward in her own timeline. Other aliens voiced their fears about being discovered by humanity ("What you've got to watch out for is when they make a big noise out of their nose and they project this poisonous air and it can make you sick. So sick that you die"... "I hear even the kids have great big teeth. They can tear right through animal flesh"), and although initially none of them could recall where they heard all these stories, they thought it might have been Skarn. Skarn had not been at the meeting as he was going around the houses to ensure attendance. Clara was sceptical about

Left:

Emotions run high for Clara and the Doctor.

without incident. As the crowd recognised Rigsy, he was taken inside the cramped sitting room quarters of the Mayor where the three friends were asked to turn out their pockets. Rigsy apparently attacked - in panic - one of the residents, Anah, in Kabel and Rump's living room; the camp was in attendance at a street meeting so there were no witnesses, and Kabel and Rump discovered Rigsy over the body. The trio was then taken to the medical bay where Anah ('humanoid, 40ish') was suspended in a glass tank of blue light; the second face informed the Doctor that she was a Janus who escaped slavery with her son; in Roman mythology, Janus was the god of beginnings, transitions and endings and depicted with having two faces looking into the future and the past.

The victim of the chronolock bird - the crow - was a distressed Cyborg-guy ('a kind face and computer parts embedded

Skarn as a suspect. “That knucklehead Strax has given you the wrong idea entirely,” the Doctor told her. The Mayor explained that Skarn was a deserter who abandoned his soldiers in battle, but the Doctor believed that the Sontaran wanted to provoke war with humanity.

With eight minutes left for Rigsy, Clara was desperate to stop the impending war. Kabel commented that it would be easy to trigger conflict because all the refugees were running from violence; Anah had only been with the camp a week but they all loved her because she understood what they had been through and showed compassion. Clara took the Doctor and Rigsy to visit Anahson, knowing that he had followed them and not Rigsy; she knew that Anahson was a female and not a male. Rigsy was appalled that Anahson should endanger herself to save him, but the Doctor spoke to the Janus saying that her silence could allow a war to happen... something Anah would not have wanted. Anahson went before the Mayor and explained how Skarn telephoned Rigsy because he was a street artist; Rigsy was told to paint a mural with the door so that he could stumble into the street... and found the dying Anah, killed by Skarn because she knew of his plans. With a minute left for Rigsy, the Mayor was unconvinced that Anahson was female... until the Janus said: “You left your sister to die. The rescue ship was leaving. You thought she was already on board.” Knowing the truth, Madame Mayor removed the chronolock from Rigsy using the silver stamp. Skarn tried to grab a Judoon weapon but was restrained by Kabel and Rump, as the Mayor reset a new chronolock...

Leaving the Mayor to continue her imperfect control over the refugee community, the Doctor prepared to take

Right:
Chronolocked
Rigsy.



Anahson (now called Pae) off-planet and give Anah her proper funeral rites, but first Rigsy proudly introduced the Janus who saved his life to Carol, Jen and his baby Mia. The family thanked Anahson as the Doctor and Clara promised to help Pae find her brothers.

Mayor Me

Originally, there had been no firm placing for the story in the 2015 series. It was felt that *Trap Street* could be a standalone episode prior to *The Zygon Invasion/The Zygon Inversion* [2015 – see Volume 82], or possibly as the ninth episode of the series. At the first script feedback meeting in February, Steven Moffat, Brian Minchin and Lindsey Alford were so impressed with the draft that they wanted to give it the better position of the tenth episode, effectively the lead-in to the final two episodes, both written by Moffat.

By now it had been decided to continue with a new character, the immortal originally born as Ashildr and introduced in *The Girl Who Died* [2015 – see Volume 81] and then revisited as Me in *The Woman Who Lived* [2015 – see Volume 82], episodes entering production in March with Maisie Williams cast in this recurring role. Moffat hoped to bring the character back for

the season finale, and it was suggested that Ashildr could become the Mayor in Sarah Dollard's script, relating to alien refugees as an 'outsider'. Dollard was very excited by this development, having heard Williams speak on a panel at Comic Con in July 2014. This would also shift the dynamic away from a whodunnit towards a character piece between the immortal, the Doctor and Clara.

Provided with the scripts for the two Ashildr episodes, Dollard realised that the immortal was a lonely, isolated and wounded version of the Doctor who had lost her objectivity because she had no peers to talk to. Another change which Dollard needed to make was to have the alien refugees appearing mainly in human form, which would significantly reduce the cost of prosthetics work which could be limited to just a few days rather than the whole shoot.

There was another requirement of Dollard's script. Moffat had debated on whether Clara should be killed off at the end of the series, or – for shock value – before the end of the run in the tenth episode. Consequently, Clara met



her fate in *Trap Street*.

"I didn't want Clara to die," Dollard told *Doctor Who Magazine*, "I wanted her to rule a planet somewhere and be worshipped as a queen and live to a ripe old age!" Relishing the writing challenge, Dollard discussed Clara's death at length; the teacher should die instead of Rigsy, not as an act of self-sacrifice, but rather because of her growing thirst for danger and belief that she was invincible. Whereas the Doctor was attuned to the dangerous lifestyle, Clara was not robust enough to imitate him. Ashildr's part in Clara's death was an accidental misunderstanding, and the production team was careful to make it clear that nobody was responsible for her demise. "It's a tragedy. It's Clara getting too involved in the problem. She put herself in the line of fire," Steven Moffat told the BBC.

Draft Two of *Trap Street* was dated Friday 27 March and was to be made as part of Block 5. The structure was far closer to the finished programme, omitting much of the material with Rigsy's family and Skarn. The opening sequence featured Russell Brand ('the actual Russell Brand') in place of Jeremy Clarkson and Rigsy's baby daughter was now called Lucy. On being reminded of the phone call, Rigsy's flashback was about finding Anah and encountering Rump ('a tall wolf-like creature') and Kabel ('a thin, insect-faced man'). The Doctor's attempts to locate and break into the trap street were omitted as was Rigsy's graffiti of the TARDIS. In place of a nondescript building, the Doctor's party saw a 'winding street [which] looks old. 16th century old. There are no cars visible, nor bikes, nor power poles, nor modern signage, but

Connections: Name calling

► As in *Flatline* [2014 - see Volume 79], the Doctor refers to Rigsy as "Local Knowledge" and "Fluorescent Pudding Brain".



Left:
"Goodbye,
Doctor"



Above:
"I strongly
advise you
to keep out of
my way."

we can see pedestrians in modern-day dress going about their business.' As they attempted to step inside, they suddenly found themselves in a café, sitting around a table nursing coffees. To gain access with a distraction, the trio returned to the same place and had Rigby think of something big: Lucy's birth. The Doctor thought of the previous Tuesday when Clara stole a horse and got Ovid banished from Rome. Their incursion to the trap street was noted by several pedestrians, and they were confronted by Rump ('a very tall, intimidating, barefoot man') and Kabel ('a small man'). Checking a wooden box hidden beneath the cobblestones, Kabel said it was six months, three days, eight hours and 52 minutes since the last incursion; generally all humans who entered were drunk or too busy looking at their phones. Madame Mayor was now Ashildr/Me, wearing the silver chronolock device. The dialogue was now close to the

finished episode; the Doctor and Clara no longer claimed to be Shadow Proclamation Investigative Officers and Habrian's role was reduced.

The crow's victim was referred to as Chronolock Guy ('60s') whose wife was an 'Alien Woman' ('distracted, 60s'). The transferral of the chronolock was now introduced, with Clara taking the tattoo from Christopher Riggins (Rigby's full name) and telling him, "I run scams with Jane Austen. She's the worst, I love her." The Doctor and Clara interviewed various aliens including the vine guy police-style in a house on the trap street; the refugees spoke of their irrational fear of humans and their love for Anah. Momentarily, Clara saw the inhabitants in their true, non-humanoid forms, including Anahson. Kabel commented that Anah had been missing from the meeting and that the Mayor was late arriving. It became clear that the Doctor and Clara were the real

targets – Rigsy was just a lure. Anahson revealed her identity, explaining that the Mayor was doing what she believed was right. In the infirmary, the Doctor deduced that Anah was merely in stasis, released once the TARDIS key was taken and the Doctor manacled with a glowing object on his wrist. Realising that Clara had taken the chronolock, he said she was unable to change the chronolock's contract. As Clara insisted that Rigsy remember her by telling him to make Lucy's middle name 'Clara', the young man revealed: "Lucy Clara Riggins. It's already her name. It was Jen's idea. She figured if we half-named the baby after the girl who saved my life I might finally stop going on about you." With his free arm, the Doctor asked to hug Clara one last time... before she met her fate from the crowd. The gold light then enveloped the Doctor who faded away.

Clara's funeral

A distraught Rigsy arrived home to be comforted by Jen... and later Rigsy, Jen, Lucy and Rigsy's mum were among the graveside mourners at Clara's funeral. A time lapse of days then showed Rigsy creating his shrine over the abandoned TARDIS: 'It's a hyper-realistic painting of a shrine, like the one Clara was knelt in front of in *Flatline*, when she and Rigsy first met. The painting makes it look like there are flowers propped against the TARDIS and the wall behind it. And, like you might find in a real street shrine, there is a folded-over plastic pocket with a 'photo' of a smiling Clara inside. None of it's real – not the photo, nor the pocket – it was all painted by Rigsy, and it's not going anywhere.'

"I had tears streaming down my face the first time I wrote it. Then I made myself cry every time I edited it," Sarah Dollard

commented of writing Clara's death scene, and Steven Moffat felt the emotional punch of the sequence when reading it on the train. Recalling the fury that the Doctor was capable of in *The Day of the Doctor* [2013 – see Volume 75], Moffat was keen that Clara stressed that the Doctor should not take revenge for her death... an element which he had in mind for the final two episodes of the 2015 series.

Trap Street was planned to be made alongside *Sleep No More* [2015 – see page 6], as Block 5 of the 2015 series, directed by Scots writer-director Justin Molotnikov. Entering the industry in the late 1990s, Molotnikov wrote short films and worked as director at STV on series like *High Road* and also children's television such as *G-Force*, *My Parents Are Aliens*, then co-creating the fantasy *Shoobox Zoo*. His directing career at STV continued with episodes of *High Times* and *Taggart* then Channel 4's *Shameless* while he also made the award-winning film *Crying with Laughter*. Working with BBC Cymru, he handled episodes of fantasy series like *Merlin*, *Atlantis* and *Da Vinci's Demons* and was now to join the *Doctor Who* team, working with producer Nikki Wilson who had returned from maternity leave.

Draft Three of *Trap Street* was dated

Friday 1 May and noted as being scheduled for Block 7. In this version, Jen was now described as '20ish', and the Doctor, Clara and Rigsy entered the trap street without finding themselves in the café. When confronted by Rump and Kabel, Rigsy momentarily saw them in their true forms as 'a wolf-man – furry, grey and craggy-faced' and 'blue and insect-like, with hard, shiny

Connections: Memory loss

➤ Rigsy is dosed with retcon to wipe his memory. This drug – also known as Compound 67 – was introduced in *Everything Changes*, the first episode of the spin-off series *Torchwood* and regularly used by the Torchwood Three team.



skin and facial antennae'; the wooden box contained a syringe. As Madame Mayor, Ashildr now had 'a striking tattoo; elegant whorls of inky black ring her neck and sweep down to frame her collarbone'. The crow was now a Quantum Shade and the vine guy and the Adipose were omitted. Ashildr made reference to the Zygons living on Earth and said that Rigsy's entrance was the security system's first failure in decades. The Chronolock Guy and his wife were seen momentarily as 'an alien woman and a cyborg-man'. As sentence was passed, Ashildr's tattoo came to life and rippled, and the stasis machine lock destroyed the TARDIS key.

By Draft Four, the tone script – dated Friday 15 May – the episode had reverted to Block 5.

The opening Jane Austen sequence was replaced by a TARDIS scene where through the doors could be heard 'a distant, unholy noise – like a howler monkey crossed with a fire alarm'. Jen was now '20' and Rigsy's flashback was amended with Kabel now 'a small, panicked, insect-faced guy' and Rump 'a wolf-like man'. Clara now said that she and Jane Austen pranked each other, and when the Chronolock Guy fell victim to the crow, 'Black smoke bursts out of the guy's chest and hovers there a moment'. Working separately, the Doctor spoke to the 'Elderly Woman' and

Rump on the street while Clara spoke to the Habrian Woman in her home (with her suggesting that the Minnar could have been the killer and grabbing a sword from the wall), Kabel out on the street and Anahson in 'his' mother's home. Clara empathised with Anahson about losing her mother, and the clarification of Rigsy asking the Mayor to call "the Doctor" was introduced.

The readthrough script of *Trap Street* was issued on Wednesday 27 May. Rump was now 'a wolf-like alien with a scarred face' and the Quantum Shade now became a raven. Before the death of the Chronolock Guy, Rigsy had 30 minutes left; Clara's watch indicated that the time was then

10.05am. When the raven struck its victim, 'Black smoke bursts out of every orifice in the guy's face.' Rigsy now called home, and the stasis machine ensnared the Doctor with 'a complex-looking wrist-cuff'. In the closing scenes, Rigsy's family now simply stood by Clara's gravestone rather than attend her funeral.

The readthrough was held at 9.30am on Thursday 28 May in the Morning Room of Hensol Castle in Pontyclun, the location being used for recording on the two Zygon episodes forming Block 4. "Just sitting across from Peter and Jenna reading my words was mind-blowing," commented Sarah Dollard in *Doctor Who Magazine Special Edition*, with the crew from *Doctor Who Extra* also present. Maisie Williams returned

Right:

Mayor of the trap street.





to the series having had a few weeks off after completing work on *The Woman Who Lived* on Wednesday 6 May. Joivan Wade played Rigsy again; he had got on well with Peter Capaldi and Jenna Coleman during the recording of *Flatline* in May/June 2014 but was surprised to be invited back to the series after what he assumed was a one-off appearance.

Guest cast

Of the guest cast, Simon Manyonda – playing Kabel – had appeared in the ITV drama *Whitechapel* while Rump was played by Simon Paisley Day who (as Simon Day) had played the Steward in *The End of the World* [2005 – see Volume 48] recorded in 2004. Anahson was played by Guyana-born Letitia Wright whose television credits included *Holby City*, *Top Boy* and *Cucumber*. The Chronolock Guy was played by Robin Soans who had previously appeared in *Doctor Who* as Luvic in *The Keeper of Traken* [1981 – see Volume 33]; since then, his television career had

included series such as *The Last Place on Earth* and *Tales of Sherwood Forest*. The Alien Woman was played by Angela Clerkin who had worked on *The Office*, the Habrian Woman was portrayed by Caroline Boulton who had appeared in *The Napoleon Complex* and *World Without End*, and the role of Elderly Woman went to Jenny Lee whose TV credits included *The Dirtwater Dynasty* and *Hope It Rains*. Following the readthrough, Peter Capaldi and Jenna Coleman joined the crew of the Zygon two-parter while Maisie Williams and Joivan Wade attended costume and make-up sessions.

A make-up test for Anah was performed on supporting artist Patricia Dichler on the morning of Friday 29 May. A recce script version of *Trap Street* was prepared on Monday 1 June and revised various aspects of the stage directions and dialogue. When Ashildr first appeared it was indicated that ‘a scarf conceals her neck’ and that ‘the Doctor hasn’t seen Ashildr in 364 years’. The misdirection nature of the Lurkworms was introduced, and Rigsy now had 41 minutes just before the Chronolock Guy died. When the raven struck its victim, ‘Black smoke bursts out of Chronolock Guy’s mouth.’ Speaking to Clara, the Habrian no longer accused the Minnar.

The BBC tweeted the cover of the script for the episode on Thursday 4 June with its title and writer credit obscured. The shooting script was issued on Friday 5 June. The timescale for the adventure was expanded, now starting with Rigsy’s tattoo reading 537. The discussion of the Doctor keeping tabs on Ashildr was developed and an Ood was now seen angle-grinding the head of the Cyberman. When Rigsy was left with 41 minutes, the Doctor’s fob watch read 7.05pm as the sequences on the trap street were now set at night. Lucy Riggins’ middle name being Clara was now omitted. ■

Left:


Mayor Me gives the Doctor the grand tour of the trap street.

Production

The episode started recording on Monday 8 June with work scheduled at Roath Lock on the standing TARDIS set in Studio 4 from 7.30am to 7pm. A costume change was scheduled for Peter Capaldi and Jenna Coleman after their opening pollen-coated sequence. All the TARDIS scenes with Rigsy being scanned and his phone analysed were recorded as scheduled.

Recording was scheduled for the same times on Tuesday 9 when work began back on the TARDIS set with *Doctor Who*

Extra in attendance. The platform which was normally found outside the raised police box doors accessed via steps had been removed to allow Jenna Coleman to dangle from the doorway and record Clara scanning London, supervised by stunt arranger Dani Biernat. Biernat also doubled for Coleman in some shots during the afternoon, when wirework was performed on the Roath Lock backlot outside Studios 1 and 2 using the steel TARDIS originally constructed for similar flying sequences in *The Day of the Doctor* in 2013 and now recorded against



'THE CLIMATIC SCENES WITH CLARA PREPARING TO MEET HER FATE WERE RECORDED THROUGH TO THE DOCTOR'S TELEPORTING AWAY.'

Connections: Dial it up

► The Doctor hands over to Ashildr his confession dial which had appeared in *The Magician's Apprentice*/

The Witch's Familiar [2015 – see Volume 80].



greenscreen material. The TARDIS set was then cleared for use by BBC Music which was recording material with Radio 1 DJ Greg James for *Mind My Minions*, a promotional item for *The One Show* and the animated movie *Minions* being screened later in the month. The *Trap Street* crew wrapped

ahead of schedule at 5.05pm. 'Another successful day on the TARDIS! #DoctorWho is even bigger and better this year' tweeted Nikki Wilson, adding, 'We'll be back in September.' During the day, the BBC released a 1'14" video of costume designer Ray Holman discussing Clara's wardrobe.

Pink script revisions were made on Wednesday 10 June, developing dialogue as Ashildr and Clara met, expanding the discussion of the Doctor's "surveillance", and emphasising the flashback of the photo in *The Woman Who Lived*. Ashildr also gave her personal guarantee of safety to Clara and the explanation of the Lurkworms was expanded, along with Clara's comments about Doctor 101, Doctor 102 and loving Jane Austen. The fact that the Doctor would have his sonic glasses at the end of the episode was emphasised in the stage directions, and Ashildr asked the Doctor for his confession dial ('as we saw it in episodes 1 & 2' (*The Magician's Apprentice*/*The Witch's Familiar* [2015 – see Volume 80])). The Doctor threatened Ashildr with UNIT, Zygons, Daleks and Cybermen and his final conversation with Clara was revised with dialogue about the crying child and Danny Pink's bravery; his dialogue to Ashildr before being teleported away was also added.

The main location shoot for the episode was planned for the centre of Cardiff between 10.30am and 10pm on

Wednesday 10 June with the *Doctor Who Extra* team present. Work was planned around the availability of nine-year-old William Langford who played the boy the Doctor spoke to while counting. The unit operated out of the Cardiff Arms Park car park on Westgate Street, starting by the statue of John Batchelor on the Hayes with the Doctor, Clara and Rigsy splitting up. Jenna Coleman headed along Hills Street and then through the Morgan Arcade. The Doctor's encounter with the boy and Rigsy counting bollards were recorded around St Mary Street and on Golate Y Gwter. A sequence with the Doctor stopping outside a building had been planned for the junction of Wood Street and Havelock Street but was dropped. Rigsy looking around was recorded on the junction of Quay Street and Westgate Street (with a dog provided by Martin Winfield of Rockwood Animals, planned for the abandoned shots), after which Clara was seen pacing outside the BrewDog bar on Westgate Street. Finally, the trio reunited on the corner of Park Street and Westgate Street, locating the trap street entrance across the road on Westgate Street.

Right:

Jenna Coleman has her make-up retouched.





'I got so excited over pictures of Capaldi filming my ep this morning that I did a dance and burnt my hand on the overhead light,' tweeted Sarah Dollard. During the location day, the BBC revealed that Joivan Wade would be returning as Rigsy in an episode directed by Justin Molotnikov and written by Sarah Dollard who appeared in a 42" video. Photographs from the location shoot in Cardiff were soon being published via the *Daily Mail* with the focus on Jenna Coleman who was in the media following her recent encounter with Prince Harry.

Tattoo make-up

Location work continued the following morning from 9.30am, starting inside the main building of Cardiff University for scenes inside the Great British Library and its map room. The crew then relocated to a road off Museum Avenue between the School of Biosciences buildings which was where the TARDIS materialised in London.

Work was scheduled around permitted working hours – from 1pm to 6pm – of seven-month-old Awa-Jane Bojang who was playing Lucy, and so with the location work complete the team returned to Studio 4 at Roath Lock where the interior of Rigsy's flat had been built; a selfie photo of Rigsy and Lucy was taken during the day and special care was taken with the application of Rigsy's tattoo which changed numbers during the scenes. During the afternoon, a make-up test on Ashildr's tattoo was conducted on work experience runner Morgan Towler, while Letitia Wright attended a costume fitting as Anahson. Recording was due to continue to 9pm, but having made good progress the crew wrapped at 8.40pm.

The week concluded with work on Friday 12 from 8am to 7.30pm in Studio 2 where the infirmary set had been constructed. The only scene scheduled was the climactic sequence of the Doctor releasing Anah which required special attention over make-up changes for Clara's tattoo as well

Above: Peter Capaldi has a laugh on set with director Justin Molotnikov and Joivan Wade.

as the prosthetics for Anahson (supervised by Fiona Walsh) and Anah (supervised by Becca Smith). For her twentieth-century version of Ashildr, Maisie Williams retained her nose piercing which she had first had in real life in 2013. 'It's a wicked scene today! My hat goes off to you Sarah, great script!' tweeted Joivan Wade to Sarah Dollard. The same day, Steven Moffat was awarded an OBE for his services to drama in the Queen's Birthday Honours, and a visit to Germany by Peter Capaldi and Jenna Coleman was announced for Friday 17 July.

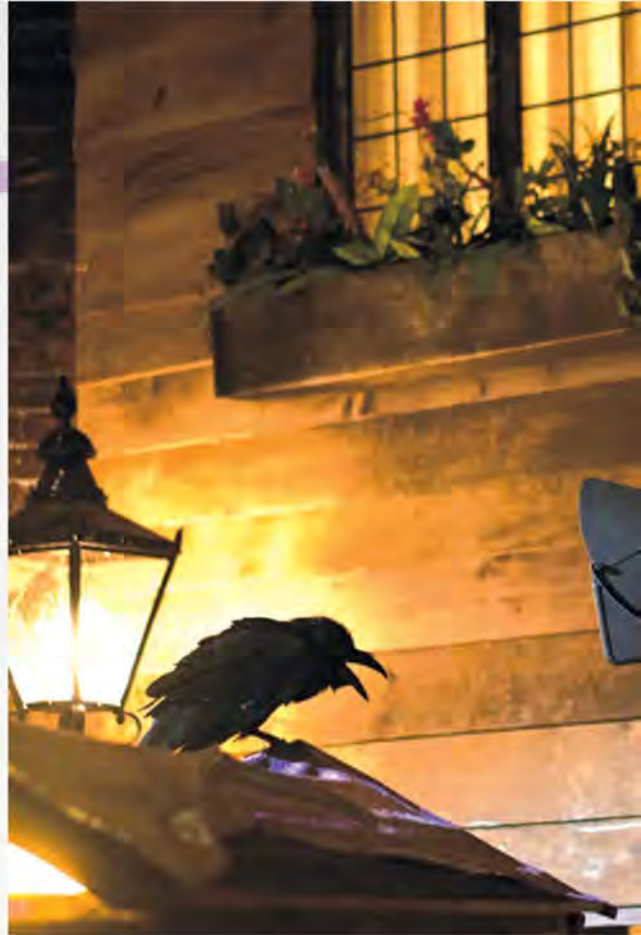
After the weekend, blue script revisions were made on Monday 15 June to simplify the trio's arrival in the trap street. Recording with *Doctor Who Extra* in attendance continued on the infirmary set from 7.30am to 7pm, with fittings for the trap street inhabitants throughout the day. The climactic scenes with Clara preparing to meet her fate were recorded through to the Doctor's teleporting away.

Right:

A cameraman faces the raven.

Trap street set

Further recording at Roath Lock was scheduled for 7.30am to 7pm on Tuesday 16 with *Doctor Who Extra* present. Jenna Coleman spent the first part of the day undertaking additional dialogue recording (ADR) at Bang and was not required for the conclusion of the infirmary scenes with the Doctor's departure, arriving in time for the earlier scene where Ashildr showed the 'corpse' of Anah with Patricia Dichler standing in a special prop which incorporated green lasers. Scenes were scheduled in part around the availability of the young supporting artistes playing the street children as the crew moved onto the large set of the trap street itself which had been constructed in Studio 3; for this,



production designer Michael Pickwoad had been inspired by cut-throughs in London's Soho, the streets of Oxford and the Shambles area of York. The raven was provided by Anthony Bloom, a bird trainer with the Colchester firm Parrot and Seal, and featured in Clara's death scene which was supervised by Dani Biernat. The sequence was structured with the raven flying towards Bloom who was standing just out of camera shot; Coleman performed most of the scene with Biernat then guiding her on how to fall and standing in for her in the final shot (although on the first take, Coleman was so startled by the raven flying towards her that she forgot to 'die'). During the afternoon, Simon Manyonda attended for costume and make-up fittings as Kabel.

Work on the trap street continued from 7.30am to 7pm on Wednesday 17, focusing on the arrival of the Doctor's party with its insert shots of the two Judoon (supervised by Fiona Walsh of Millennium FX) and pick-up shots for Clara's death. A



photoshoot of the Doctor, Clara and Rigsy on the street also took place during the day, alongside make-up and costume fittings for Robin Soans and Angela Clerkin.

Green script revisions for *Trap Street* were issued on Thursday 18, omitting interviews with the Elderly Woman and Habrian Woman, and Clara discussing the loss of her mother with Anahson, as well as Rigsy's return home (already recorded) and the graveyard scene. *Doctor Who Extra* was on set on Thursday 18 for more trap street sequences scheduled for 7.30am to 7pm along with white background photographs of the guest cast in Studio 2. Planned for the day were scenes of the group entering the infirmary and the sentence being passed on the Chronolock Guy, with a 20-minute make-up change allowed for Maisie Williams' tattoo. After the demise of the raven's victim, Clara took the tattoo from Rigsy; in the background of this sequence was a diagram of a flux capacitor referring to the 1985 science-fiction film *Back to the Future* with the word 'DeLorean' written

in Aurebesh, an alphabet created for use in the *Star Wars* franchise. Jenny Lee and Caroline Boulton attended in the afternoon for costume fittings. That evening, Peter Capaldi was required for the Block 6 readthrough of *Heaven Sent* [2015 – see page 90] from 6.30pm. The crew was invited to World of Boats for farewell drinks for producer Derek Ritchie and director Ed Bazalgette now that work on *The Girl Who Died* and *The Woman Who Lived* had been completed.

Yellow revisions were issued to the script on Friday 19 June; Ashildr showing the Doctor the inhabitants in their true form omitted the Habrian with the Minnar, and the Zygon reference was dropped. Recording with *Doctor Who Extra* present was scheduled from 7.30am to 7pm, with both a raven and a dog (from Rockwood Animals) in attendance for street scenes including the conversations between the Doctor and Ashildr, and the Ood tending to the Cyberman, after which Peter Capaldi and Jenna Coleman departed for a major photoshoot. Following an insert shot of a refugee family seen by Rigsy, the unit moved outdoors to the backlot area of the BBC Cymru soap *Pobol y Cwm* to record Rigsy painting his tribute to Clara over the new TARDIS prop created for the 2015 series. The same day, the *Daily Mail* picked up on Nikki Wilson's earlier tweet that the new series would be on air in September.

Minor changes were made to the already amended scenes of Clara going to interview Anahson in purple script revisions on Monday 22. Recording on Day 11 was scheduled for 7.30am to 7pm in Studio 3, starting with Ashildr allowing the Doctor

Connections: Author crush

► Clara comments that she loves Jane Austen (1775-1817) whose work she had taught in *The Caretaker* [2014 – see Volume 78] and whom she had described as “a phenomenal kisser” to her students in *The Magician's Apprentice/The Witch's Familiar* [2015 – see Volume 80].





Above: Jenna Coleman prepares for Clara's death.

to question the refugees, scheduled around the removal of Maisie Williams' tattoo; after this, Williams spoke to *Doctor Who Extra* as this was her last day on set. The Doctor and Clara talking to Kabel came next, followed by the Doctor's suspicions about Ashildr, and the group being followed by Anahson. During recording, the set was visited by Sarah Dollard who was overwhelmed with the realisation of her trap street.

Doctor Who Extra was on set for Tuesday 23 when recording was scheduled at Roath Lock for 7.30am to 7pm. The Doctor's party discovering the truth about Anahson in her mother's home was recorded first, after which the crew relocated to the street set for the scene outside the house and then inside the home of the Habrian Woman. Kabel's conversation with Clara was recorded next, after which Jenna Coleman was released for ADR work at Bang; this was Coleman's last work on *Doctor Who* for a month. Recording continued with Rigsy checking his watch outside the infirmary. During the day, prosthetic tests were also conducted on Simon Paisley Day as Rump by Adrian Rigby of Millennium FX, and

the Doctor's conversation with Rump was recorded along with her conversations with the elderly lady.

Clara's death

Work on *Heaven Sent* commenced on Wednesday 24 June with the crew working with Peter Capaldi while recording on *Face the Raven* continued in Studio 3 from 7.30am to 7pm with the raven again present and with *Doctor Who Extra* in attendance. Recording began with a pick-up shot of Clara's death, with Dani Biernat again performing the fall alongside Gareth Weekley who stood in for Peter Capaldi. Other shots were then recorded with the raven pursuing the Chronolock Guy, after which Robin Soans departed for a two-hour prosthetic session while insert shots of the raven in flight were recorded. Rigsy's flashback encounter with Kabel and Rump in their true forms was recorded next, followed by the Doctor's different visions of the woman/soldier and Ood/Cyberman (supervised by Freya Hargreaves of Millennium FX), and then Rigsy's view

of the doomed Chronolock Guy and his wife in their true form (supervised by Reza Karim), plus inserts of the bodyguards and an infirmary pick-up.

Although scheduled for 7am to 6.30pm on Thursday 25 June, work on the episode wrapped at 3.50pm. Rigsy's bathroom sequence was recorded first in Studio 4, followed by the close-up of Clara taking Rigsy's tattoo with standby art director Anwen Haf doubling for Jenna Coleman. This completed work with Joivan Wade, the only cast member needed for the day who tweeted: 'And that's a Wrap! On @bbcdownton episode 10! I've had an amazing time! Can't wait for the series!' A series of insert shots with the raven was recorded on the street set along with other pick-ups before the unit moved out to Channel View Flats in Grangetown which appeared as the exterior of Rigsy's flats (and was seen as Rose's home in episodes like *Rose* [2005 – see Volume 48] recorded back in September 2004). 'That's a wrap on episode 10 of #DoctorWho. What a joy

having Rigsy back!' tweeted Nikki Wilson at the end of the day.

Pick-up shots of the stasis pod control panel keyhole were recorded from 8.30am on Friday 3 July with Justin Molotnikov helming a second unit which was recording inserts for *Heaven Sent* in Studio 1 at Roath Lock; Chris Wilkinson and Winston Pyke doubled as the arms of the Doctor and Rigsy. ■

Below:
Rigsy calls for
some help.



PRODUCTION

Mon 8 Jun 15 BBC Roath Lock Studios:
Studio 4 (The TARDIS)

Tue 9 Jun 15 BBC Roath Lock Studios:
Studio 4 (The TARDIS); Ext Studios 1+2
(The TARDIS/Sky over London)

Wed 10 Jun 15 Hills Street/Working
Street/Morgan Arcade/St Mary Street/
Wharton Street/ Golate Y Gwter/Quay
Street, Cardiff (London City Street);
Westgate Street, Cardiff (Street (Street
that Trap Street runs off)/Street Corner)

Thu 11 Jun 15 Cardiff University, Museum
Avenue, Cardiff (Great British Library;
Great British Library Map Room; London
Alley); BBC Roath Lock Studios: Studio 4
(Rigsy's Flat – Baby's Room/Bedroom)

Fri 12 Jun 15 BBC Roath Lock Studios:

Studio 2 (Infirmary – Trap Street)

Mon 15 Jun 15 BBC Roath Lock Studios:
Studio 2 (Infirmary – Trap Street)

Tue 16 Jun 15 BBC Roath Lock Studios:
Studio 2 (Infirmary – Trap Street); Studio 3
(Ext Infirmary – Trap Street)

Wed 17 Jun 15 BBC Roath Lock Studios:
Studio 3 (Trap Street Entrance; Ext
Infirmary – Trap Street)

Thu 18 Jun 15 BBC Roath Lock Studios:
Studio 3 (Ext Infirmary – Trap Street;
Trap Street)

Fri 19 Jun 15 BBC Roath Lock Studios:
Studio 3 (Trap Street); *Pobol y Cwm* backlot
(London Alley)

Mon 22 Jun 15 BBC Roath Lock Studios:
Studio 3 (Ext Infirmary – Trap Street;
Trap Street)

Tue 23 Jun 15 BBC Roath Lock
Studios: Studio 2 (Anah's House –
Trap Street); Studio 3 (Ext Anah's
House – Trap Street; House – Trap
Street; Trap Street; Ext Infirmary –
Trap Street)

Wed 24 Jun 15 BBC Roath Lock Studios:
Studio 3 (Trap Street; Trap Street
Entrance; Ext Infirmary – Trap Street;
Infirmary – Trap Street)

Thu 25 Jun 15 BBC Roath Lock Studios:
Studio 4 (Rigsy's Flat – Bathroom); Studio
3 (Trap Street; Ext Infirmary – Trap Street;
Trap Street Entrance; Infirmary – Trap
Street); Channel View Flats, Grangetown
(London – Block of Flats)

Fri 3 Jul 15 BBC Roath Lock Studios:
Studio 1 (Infirmary – Trap Street)

Post-production

Post-production effects on the episode included the changing of the chronolock tattoos, the TARDIS materialising in London, Clara hanging from the police box over London, the alarm system of the trap street's pavement, the effect of the misdirection circuit, the teleportation bracelet and the effect of the Quantum Shade itself.

Various cuts were made throughout the episode. At the start of the scene in Rigsy's flat, when the TARDIS materialised Rigsy was burping Lucy. The Doctor emerged and remarked: "If it isn't Fluorescent Pudding Brain. What have you done this time?" "Nothing, I..." began Rigsy, then insisted, "I didn't do anything last time!" "Not true," retorted the Doctor, "Bristol. Two dimensional nasties. If I remember correctly, you saved the world." "Oh. Yeah," said Rigsy, rather chuffed, as Clara emerged from the TARDIS and came over to hug him. "We have to keep it down. My mum'd freak about all this, and Jen's only just got to sleep," explained Rigsy after the noisy reunion. "Jen?" asked Clara. "My fiancée," explained Rigsy. "You're engaged?" exclaimed Clara while the Doctor looked at Lucy in her cot. After Rigsy said that Jen had noticed his tattoo, the Doctor asked: "Who?" "My girlfriend," explained Rigsy. "Girlfriend? What does your fiancée make of that then?" asked the Doctor. "She - they're the same person,"

replied the young man. "Jen. We're getting married when Lucy's old enough to be flower girl." "And you're quite sure they're the same person?" asked the Doctor. "Humour him or he'll keep talking," advised Clara when Rigsy looked at her for help. "I'm certain," replied the young man. "Hmm. Time will tell I suppose," ruminated the Doctor before asking to inspect the tattoo.

Rigsy in the TARDIS

After the Doctor entered the TARDIS, Jen was shown asleep in the flat's bedroom. Caringly, Rigsy fixed the covers around her and left a note, watched by Clara. "She knows what happened in Bristol?" asked Clara. "She knows everything about everything," assured Rigsy, moving off, leaving the note reading: 'WITH CLARA AND THE DOCTOR. LUCY WITH MUM. SLEEP!!! X'.

In the TARDIS, when the Doctor told Rigsy that he could have a bag for his extremities, Clara originally assured the young man: "He's joking. Probably." This was changed in dubbing, as was the Doctor's comment that Rigsy had encountered aliens in the

'AFTER THE DOCTOR WAS TELEPORTED
AWAY, ASHILDR ORIGINALLY SAID:
"IT'S DONE."'

centre of London. "Wait, you mean I got..." began Rigby. "Don't say it!" interrupted Clara. "...abducted?" concluded Rigby. "Abducted?" exclaimed the Doctor, "Why do humans always suppose we want to abduct you? Do you think you're that irresistible?" "Doctor. You said 'first off,'" noted Clara, "What's the 'second off'?" "Second off. Oh! Second off!" continued the Doctor, "Second off, you didn't leave Earth. You didn't even leave central London." When the Doctor reached for his prompt cards, Rigby asked: "What? Tell me." "Your tattoo. It's called a chronolock and it's linked to a... well, a kind of..." began the Doctor as he flicked through his cards in desperation. When Rigby told the Doctor that he could save him, he continued: "Please? Lucy's only... I can't leave her. I can't die." "You're right. Denial can be almost as useful as hope when the odds are this long," agreed the Doctor.

In the Great British Library, the Doctor originally told Clara and Rigby: "There have always been rumours. Stories passed from traveller to traveller, mutterings about hidden streets... Used by thieves, scavengers, scoundrels. Places where the

Below:

Reckless Clara hangs out of the TARDIS.



scum of the universe can hide from The Shadow Proclamation, avoid UNIT, stash their ill-gotten gains."

While Clara hung from the TARDIS door scanning London with the sonic shades, the Doctor pondered: "How do you hide a great big alien something smack-bang in the middle of London?" "Disguise it as an old police box?" asked Rigby, dryly. "Full marks! But if there was another active chameleon circuit on Earth I'd have found it already," replied the Doctor.

Studying the print out map of London in the city streets, Clara indicated of one of the blank areas: "That's where I almost fell out... which means the trap street must be under one of these bits." The Doctor looked at Rigby's neck and saw that the tattoo now read 217. "That took way too long," said a concerned Clara as the Doctor announced that they should split up. The Doctor's voice-over for the subsequent montage was extended in editing, while the comment about returning to the TARDIS was also added. Originally at the street corner meeting it became clear that



Clara had forgotten when she had seen the street, with the Doctor commenting: "This is it! This is exactly how it works." This was followed with the Clara and Rigby trailing the Doctor as he walked along a street checking every building with his sonic glasses. "If it is misdirection, can't we just... out-misdirect it?" asked Rigby, "Get help from an expert? Someone who knows illusions maybe. Someone like..." "Don't say it!" exclaimed Clara. "Derren Brown?" suggested Rigby in reference to the mentalist and illusionist who had previously been used by UNIT as a cover story in *The Day of the Doctor*. "We don't talk about that person with that name," hissed Clara quietly to Rigby as the Doctor grimaced. "Why not? Is he an alien or something?" asked the young man. "Why? Is that what you've heard? Is that what people are saying?" asked Clara seriously, as the Doctor suddenly stopped and said: "Sensory deprivation! We cut off all of the senses except touch. Clara - blindfolds, nose plugs, music. Something loud, something bombastic, something

really annoying." "Pretty much anything from your collection then, right?" replied Clara. This was when Clara returned to the TARDIS to see that the data had been recovered on Rigby's phone.

As Rigby sensed the hidden street, the Doctor originally asked him: "What? Do you remember how to reveal the street? It's a password, isn't it? I knew it. One of the classics? Open sesame? Swordfish? Geronimo?" "Open sesame" was the magical phrase used to open the mouth of a cave in the folk tale *Ali Baba and the Forty Thieves*, 'Swordfish' was the password to gain entry to a speakeasy in the 1932 Marx Brothers comedy *Horse Feathers* and the exclamation of 'geronimo' when leaping had become the Doctor's catchphrase in his eleventh incarnation. "I don't think we need a password," said Rigby.

Left:
Rigby learns
the truth.

Trap street

In the trap street, when the Doctor agreed that distracted people might wander in, he originally continued: "Haven't you ever walked a familiar way home and suddenly found yourself in an odd part of town? A street you've never seen before? I bet you just turned around and went..." It was at this point that the alarm sounded. When Ashildr approached, Rump and Kabel greeted her saying, "Good morning, Mayor," and, "Madame Mayor," respectively, with the new arrival telling them: "Stand down, gentlemen. I know these people." Describing the records the Doctor collected on Ashildr, Clara originally continued: "Old photos, identities, war records..."

When Ashildr asked the Doctor and Clara how they knew Rigby, she continued: "Tell me you didn't send him in here in the first place." "Send him? I barely knew this place existed!" replied the Doctor. "Yet you

Above:
Anah remains
alive in her
stasis chamber.

found it," stated the Mayor. "I'm like that," observed the Doctor. "You're dangerous," countered Ashildr. After Ashildr promised her absolute protection to Clara, Clara asked: "What about the Doctor?" "I wouldn't presume," said Ashildr. "Somebody ought to," said Clara as Ashildr turned to Rump and Kabel, and indicating Rigby said: "We are taking him back into the street. His friends will be responsible for his good behaviour. Won't they?" The Doctor nodded in assent.

After explaining how she had been in the street since Waterloo's station, the rest of Ashildr's reply was changed in dubbing: "I heard stories of an alien foxhole in the middle of London, so I found it, took over, cleaned it up." "And turned it into an alien refugee camp," observed the Doctor. "Earth was in need of one," said Ashildr. As Ashildr urged the party – notably Rigby – to get inside, the Doctor asked her: "Why meddle with aliens again, Ashildr? What

are you playing at?" "Playing at?" asked the Mayor, then realising, "Of course. When you last saw me... I'm 'meddling' because these creatures have lost everything. To war, to genocide, to famine. They are without hope, without home. My peculiar existence – my permanence – is useful to them." "So this is, what? Charity?" asked Clara. "I don't pretend it's selfless," explained Ashildr, "Being useful to them is useful to me. I need an anchor. A purpose. I think the Doctor might understand a little about that." Speaking to the Doctor, she said: "It took me a long time to accept it. But you and I? We're the same." Ashildr's comment about the Zygons was added in ADR.

In the infirmary, after Ashildr explained that Anah was being kept until she could be taken home for burial, she asked, "Something wrong, Doctor?" "What kind of tech is this?" asked the Doctor, studying the chamber. "It was here when I took

the street," replied the Mayor, "Scavenged or stolen a very long time ago, I imagine. Why? Do you recognise it?" "No. No, I don't think so," pondered the Doctor as he noticed Anah's second face. After the Doctor explained about the psychic ability of the female Janus, Ashildr added: "It's why they're so often enslaved to other species. How better to win a war or amass a fortune than with your very own crystal ball?" "It's obvious then, isn't it?" remarked Clara, "Anah saw something she shouldn't have – someone's secret. So they killed her." This was changed in dubbing to Clara noting that they saw Anah's son. When Rigsy was concerned that maybe he had attacked Anah, Clara assured him: "Besides, I've seen you scared. You don't lash out, you get stupidly brave and self-sacrificing."

Chronolock countdown

Outside the infirmary, Ashildr told the man with two minutes to live: "I gave you a chronolock of three weeks. Three weeks to spend with your family, to put your affairs in order. Even to leave the planet." When addressing the crowd, she admitted that the victim had stolen "for a good reason". After saying that their rules kept them safe, she added: "Here, no life is worth more than the street as a whole." The Doctor's explanation about the Quantum Shade to Rigsy originally came after the victim fled and was pursued by the raven: "Takes the form of something native to its surroundings. And on its own, it's not dangerous. But once a Shade is enslaved to a master, and that master binds it to a victim..." As the victim ran on, the Doctor asked Ashildr: "Tell me you're going to step in." "You must be able to see how fragile this place is, Doctor," replied the Mayor, "How precarious.

When a rule gets broken, there have to be consequences. Without consequences, I can't keep anybody safe." After Ashildr asked the Doctor if a Cyberman feared a merciful death, she continued: "Or a Habrian?" When telling the Doctor that he needed to convince the refugees of Rigsy's innocence, Ashildr continued: "Anah's death go unpunished? This place will riot. And trust me... No one wants that." "I'm just... I'm gonna call home," said Rigsy as he moved off. Originally, Jen's voice was not scripted to be heard during the phone call.

When Clara outlined to Rigsy her plan to save them both from the chronolock by manipulating Ashildr, the young man said: "No. No, it's too risky." "Christopher Riggins, don't make me use my teacher voice on you," insisted Clara sharply. "How did – I didn't tell you my name, did I?" said the astonished Rigsy. "Please. Like I didn't look you up after Bristol, make sure you were okay," said Clara, making him smile, "Don't be a hero, Christopher Riggins. You've got a family to think about now." "So do you. Don't you?" asked Rigsy. "Not the way you do. You're someone's dad," replied Clara,

Below:
Clara makes
the ultimate
sacrifice.



telling him to trust her and that “no one has to die today”.

After Clara took the chronolock from Rigby, the next scene saw the Doctor appealing to the elderly woman they saw earlier: “Anah’s abilities must’ve made people uncomfortable. Isn’t it possible someone saw her as a threat?” “Nope,” replied the woman, “It’s the human what killed her. That lot out there? Humanity? When they’re not waging wars, they fight each other for sport. For fun.” On another street, Clara spoke to the Habrian Woman, saying: “Think about it, though – Rigby had no motive to hurt Anah.” “Motive?” scoffed the Habrian, “Humans are apex predators. Natural killers. Even the children can chew through animal flesh with their bare teeth.” Meanwhile, Rigby nervously looked at his watch with 26 minutes left. After the Elderly Woman spoke of every battle and loss, another scene saw Kabel commenting to Clara: “That’s why it has to have been the human. No one in here who knew Anah could ever have hurt her.” Clara and Rigby continued to move down the street from door to door, with 14 minutes left. After Rump told the Doctor that he would see Rigby die to keep the peace, the Doctor

Below:
The Doctor
reacquaints
himself
with Rigby.



told him: “You have a choice.” “No we don’t,” said the alien. “Tell the Mayor you don’t need anyone killed in your name. She controls the raven,” suggested the Doctor. “No one truly controls the raven. It is too hungry for death,” replied Rump. With 12 minutes left, Clara tried to talk to other refugees while Kabel told the Doctor that Rigby was “thinking only of himself” when he called for a doctor.

Anah’s house

Ushering Clara and Rigby to one side, the Doctor told them: “When we got here today, Ashildr was happy to see us. And you [Rigby] – she acted shocked when you revealed yourself. But she already knew we were connected. You told her yourself.” “I did?” asked Rigby. “In case of emergency!” exclaimed Clara with realisation about the TARDIS number. “Exactly,” agreed the Doctor. After the Doctor determined that Ashildr had something to hide, Rump called out that Rigby was a murderer and continued: “You plan on accusing the Mayor, you’d better have more evidence for us than that.” “Why? Because she sticks her Quantum Shade on anyone who threatens her?” asked the Doctor. “She protects us,” insisted Rump, “She brought us peace, when peace seemed impossible. You really think she’s up to something? Show us your proof.” When the Doctor and Clara remained silent, the refugee said, “That’s what I thought,” and moved off. “That’s it then,” said Rigby to Clara, “Time to tell him.” “Tell who what?” asked the Doctor as Clara said that there were nine minutes left (changed to 12 in ADR); the Doctor then repeated: “‘Time to tell him’ what?” After Clara pondered the way people looked at them, she spoke of “something. Something. A feeling” and then, looking



at the spot where Anahson had stood, added: "He wasn't scared of me, he wasn't angry... If I'm right, we have our evidence. Evidence enough for every last alien on this street."

On entering Anah's house and confronting Anahson, Clara commented of herself and the Doctor: "I bet our timelines are a right mess. His especially. Past and future jumbled up a million different ways. Different faces, too." "I don't know what you mean," claimed Anahson. When Clara stated that as a female Anahson had the gift, the alien explained: "Our sight got us taken from our home, from my father and my brothers. It helped our captors win two wars. It is no gift." "I'm sorry," said Clara. After the alien said that this was the first place she had ever been safe, Clara assured her: "We can protect you." "Like the Mayor protected my mother?" asked Anahson. "Did she kill her?" asked the Doctor. "Doctor, leave it. She's just a kid," said Rigsy, but the Doctor continued: "Why

did she go to all this trouble? Ashildr could have had any old mayfly take the fall for her. Why someone I know? What does she want?" "Stop," said Clara, "Rigsy's right. We can't ask her to put herself in danger." "We can if what Ashildr's up to puts everyone in danger," replied the Doctor. Anahson told the Doctor that Clara was right and she could see so much future and past for him. "Is the Doctor in danger? Does Ashildr want to hurt him?" asked Clara as the alien explained: "It's more complicated than that..." This was changed in ADR to add the Doctor discussing Rigsy.

Originally when the trio ran past the raven, the Doctor remarked that they had five minutes left. As they approached the infirmary, followed by Anahson, Rigsy told the alien: "You don't have to. We'll keep you out of it." Summoning her courage, the alien said: "No. I want to. I want to know why she did it." Rigsy took her hand as Clara emerged from the infirmary

Above:
Mayor Me faces
the wrath of
the Doctor.



Above: Rigsy fights to prove his innocence.

saying, “She’s not here. She’s playing us, waiting for the clock to run down. Doctor, come on!” However, the Doctor, looking at Anah’s body, now remarked: “The Janus burn their dead.” The Doctor’s comment that Anahson needed her mother was added in ADR.

After the Doctor released Anah with the key and Ashildr said that the TARDIS was not the subject of the event, the Mayor continued: “Anahson, I am truly sorry to have taken her from you, if only for a day. She saw the deal I made and I...” “What deal?” asked Clara. “I couldn’t risk her interfering, but I promise, she was never in any danger, not for a moment,” continued Ashildr.

As Clara told the Doctor that his reign of terror would end at the sight of the first crying child, she added that she knew this to be true, weeping: “Because the first crying child... is me.”

After Clara’s death, when the Doctor entered the infirmary he saw Ashildr at the controls and said: “Not yet! Don’t send me yet... Local Knowledge. Rigsy. Can I call you Rigsy now? You’ll take her, won’t you? Take care of her? You’ll tell her family, her school. You’ll remember her, you’ll...” He then rounded on Ashildr: “You will not retcon him again. Damn your rules. She died for him and he will want to remember that debt until his very last breath.” “Please? No one will hear about the street, I promise,” said Rigsy. “ASHILDR!” bellowed the Doctor, “You owe Clara, and you owe me. You owe me this much.” Grief-stricken, Ashildr nodded. After the Doctor was teleported away, Ashildr originally said: “It’s done.”

Rigsy’s painting

There was a short scene back at Rigsy’s flat as he returned. “Babe?” called Jen from the lounge, “When you didn’t call back I – what happened? Are you okay?” Rigsy broke down weeping in his fiancée’s arms.

In the final scene, Jen and Lucy watched Rigsy painting the TARDIS, with Jen saying to her daughter: “See that? That’s for your dad’s friend. She brought him home to us.” As Rigsy admired his work, Jen asked: “He won’t be mad you painted his TARDIS?” “I hope he is mad. I hope he comes back and properly goes off at me,” frowned Rigsy. Part of this scene formed the first post-credit *Doctor Who* sequence after the closing titles but before the throw-forward to *Heaven Sent*.

When the BBC released information about the 2015 series on Wednesday 8 July, the title of the tenth episode was still unconfirmed. By mid-September, the title had been changed from *Trap Street* to *Face the Raven*. ■

Publicity

- Confirmation that Jenna Coleman was leaving *Doctor Who* came in late September with papers such as the *Sunday Mirror* claiming on Sunday 27 that Clara would be killed off in *Face the Raven*. Talking to Nick Grimshaw on *The Radio 1 Breakfast Show* on Wednesday 4 November, Peter Capaldi formally confirmed that Maisie Williams would be returning in the tenth episode of the new series.
- Jason Arnopp's chat with Sarah Dollard formed a two-page preview for *Face the Raven* in *Doctor Who Magazine* Issue 493 on Thursday 12 November. A 30" trailer for the episode was released by the BBC on Saturday 14 November. 'A key one to watch' was how Patrick Mulhern described the instalment in the *Saturday Choices* of *Radio Times*, promising heart-breaking performances from Capaldi and Coleman and quoting Steven Moffat: "Not all of them will get out alive." A 40" introduction of the episode featuring Capaldi, Coleman and Moffat was released on Tuesday 17. A 1'14" preview of Rigby phoning his old friends was released on Thursday 19, and then Peter Capaldi was one of the guests on BBC One's *The Graham Norton Show* at 10.45pm on Friday 20. Pre-recorded on Thursday 12, Capaldi confirmed that the episode due to air the following day was "a sad one... It's the end of the line for Clara Oswald." An extract of Clara dangling from the

TARDIS above London was shown, and a trailer for the episode aired after the broadcast.

- Meanwhile, Peter Capaldi was in Australia promoting the *Doctor Who* Festival that weekend having arrived on Tuesday 17 and then joined Steven Moffat at the studios of ABC on Thursday 19, also dropping in on Rove McManus of 2DayFM's *Rove & Sam* show. That weekend at the *Doctor Who* Festival in Sydney's Hordern Pavilion, Capaldi and Moffat were joined by writer/actor Mark Gatiss, Sylvester McCoy who had played the Doctor's seventh incarnation, Ingrid Oliver who played Osgood and monster veterans Dan Starkey and Jon Davey who put on demonstrations with Millennium FX.

Below:
Heroic Clara.



Broadcast

► “Don’t you just hate it?” asked the BBC One continuity announcer over the special Doctorised version of the channel’s ‘Capes’ ident, “One minute you’re having fun being chased by monsters, and then this happens...” Just before this, the channel had screened the animated TARDIS ident and *Doctor Who* had been one of numerous series showcased in a generic trailer for BBC Drama under its ‘Pure Drama’ banner. Scheduled for 50 minutes from 8.10pm on Saturday 21 November, *Face the Raven* ran against the popular talent show *The X Factor* on ITV. Although it achieved an audience of more than six million and was not far behind *The X Factor*, the episode was ranked thirtieth for the week.

► Clara’s death was discussed by Steven Moffat in a 1’18” video released after transmission. Peter Capaldi then joined Moffat in a similar 2’07”

discussion about Clara’s fate, and in a 1’18” item Jenna Coleman reflected on the enjoyable time she had experienced working with Peter Capaldi: “I don’t think there’s been a day when he hasn’t made me laugh out loud.”

► Maurice Chittenden’s article *Time runs out for Doctor Who’s Clara* appeared in *The Sunday Times* the next day covering the apparent departure of Coleman’s character from the series but also hinting that ‘sources close to the show... believe she may be seen in the final episode of the current series — either in a flashback or because the Tardis goes back in time’. There was speculation on whether Maisie Williams would replace her as the new companion. The same day, the BBC released further videos in which Coleman cited some of her favourite episodes (52”), Joivan Wade, Peter Capaldi and Steven Moffat discussed Rigby’s return (54”), and Coleman recalled working with the raven (36”). In the US, the latest edition of *A Closer Look at Doctor Who* from BBC America concerned *Joivan Wade as Rigby* (1’05”), while the following day Coleman and Moffat discussed *A Change in Clara* (1’16”) item for the same strand.

► *Face the Raven* was the subject of *Doctor Who: The Fan Show* recorded on Monday 23 November with guests *Doctor Who* scriptwriter Paul Cornell and YouTuber Rosianna Halse Rojas;

Below:

The Doctor resorts to his cue cards.





this formed a 20'30" edition released the following day. The purple revision script was also made available to download as a PDF from the BBC Writers Room during the week. *Face the Raven* was repeated with signing in the early hours of Friday 27 November on BBC Two.

► 'I'm a 67-year-old woman and have just wept buckets over the death of Clara,' wrote Gail Price of Worcester in the correspondence section of *Radio Times* for Saturday 12 December. 'It just broke my heart wishing the Doctor could save her. I've watched since the

very first episode in 1963 and have been a lifelong fan; but this episode beat all the others.' Reviewing *Face the Raven* in *Doctor Who Magazine*, Graham Kibble-White commented: 'This has been a real jolt, one which has yanked the series onto a whole new track for its final two episodes.'

► "She dies as Clara should, saving somebody else," Steven Moffat commented on *Doctor Who Extra*. "And bravely. She faces the raven, she doesn't run from it. She is who she is right to the end. She can be proud of herself in those final terrifying moments."

Above:
Mayor Me makes a grave mistake.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Face the Raven	Saturday 21 November 2015	8.15pm-9.00pm	BBC One	46'47"	6.05M (30th)	84

REPEAT TRANSMISSION

Face the Raven	Friday 27 November 2015	1.45am-2.30am ¹	BBC Two	46'47"	0.15M (-)	-
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¹ Signed repeat. 2.15am for BBC Two Scotland

Merchandise

Right:

Behind-the-scenes on the DVD extras.



Far right:

Original DVD release of the story.



Face the Raven was included on *Doctor Who: Series 9: Part 2*, a DVD and Blu-ray released by BBC Worldwide on Monday 4 January 2016 which also offered the episode's 6'48"

Doctor Who Extra.

The DVD and Blu-ray versions of *Doctor Who: The Complete Ninth Series* released by BBC Worldwide on Monday 7 March 2016 included extras for the episode: three deleted scenes, a trailer, *Doctor Who Extra*, other online behind-the-scenes material in the 21'51" compilation *Sublime Online*, and also a 13'57" featurette with Sarah Dollard entitled *Writing Who*.



The Complete Ninth Series was also released as a Blu-ray Steelbook edition, exclusive to Amazon, with artwork by Alice X Zhang.

Who Dares' 2018 Calendar: Retro Visions was an A4 wire-bound calendar which featured 12 pieces of Stuart Manning's retro artwork. The artwork for March was from *Face the Raven*.

Warlord Games' *Into the Time Vortex: The Miniatures Game* came with a *Woman Who Lived* box set in September 2017 which included an unpainted pewter miniature of Me from *Face the Raven*. ■

Cast and credits

CAST

Peter Capaldi	The Doctor
Jenna Coleman	Clara
with	
Maisie Williams	Ashildr
Joivan Wade	Rigsy
Naomi Ackie	Jen
Simon Manyonda	Kabel
Simon Paisley Day	Rump
Letitia Wright	Anahson
Robin Soans	Chronolock Guy
Angela Clerkin	Alien Woman
Caroline Boulton	Habrian Woman
Jenny Lee	Elderly Woman

UNCREDITED

Jason Shepherd, Barbara Sergeant, Robert Shepherd, Naweed Akram, Stephanie Hershaw, Thomas Burriss, Taylor Babbington, Leena Mooneeram, Narinder Metters, Jennifer Denning, Lewis D'Shay, Mustapha Khassouani, Shekar Varma, Louisa Nana St Bartholomew-Brown Morgan	Passers-by
Awa-Jane Bojang	Baby Lucy
Dani Biernat	Stunt Double for Clara
Lowri Ashford, James Briggs	Teenagers
Marina Baibara, Karen Cooper	Business Women
Mihlali Mpupu	Charity Worker
Alice Vaughan, Fayth Violets, Chris Clark	Young Punks
Eunice Learmont, Gisela Lee	Tourists
Ian Robson, Oscar Sibanda, Tim Dane Reid	Business Men
Danielle Angus, Michael Barnes, Syed Tarek Ahmed, Winston Pyke	Workers Selling Goods
Thomas Austin	Skateboarder
Luke Bailey, Alan Ahmad	Workmen
Claire Gutteridge	Mother of Boy



William Langford	Boy
Patricia Dichler	Anah
Georgina Burford, Andrew Button, Lisa Norton, Jefferson Chisholme, Dean Stanton, Clem So, Michael Bernard, Ian Kaye, Mohammed Yaseen, Lloyd Duhaney, Alan Smith, Serese McCalla, Hazel Crafer, Carys Jones, Yolande Hillman, Sandy Legg, Claudine Whyte, Katherine Witchell, Diana Clay, Rory Fox Evans, Joe Felton, Kaiih Knight, Victor Kitomari, Michael Bernard, Anne Lyken-Garner, Helen Bevan, Bron Grover, Sarah Summers, Meg Lewis, Christos Gauci	Trap Street Passers-by
Antonio Bustorff, Bradley Anthony	Bodyguards
Jon Davey, Matthew Doman	Judon
Daisy Edwards, Tommy Manners, Angharad Gruneberg, Grace Gavigan, Jainaba Marong, McKenzie Griffiths	Trap Street Children
Christos Gauchi, Tracey Cogan	Trap Street Parents
Sarah Anne Evans	1st Aid Woman

Above:
Judon visit the
trap street.

**Above:**

"I guess we're both just going to have to be brave."

Steve Lathwell Soldier
Massimo Veco Ood
Simon Carew Cyberman
Anwen Haf Hand Double for Clara
Chris Wilkinson Arm Double for The Doctor
Winston Pyke Double for Rigby
Gareth Weekley Double for The Doctor

CREDITS

Written by Sarah Dollard
 Produced by Nikki Wilson [2nd unit: Peter Bennett]
 Directed by: Justin Molotnikov
 Stunt Coordinator: Dani Biernat
 First Assistant Director: Sarah Davies
 [uncredited: Dan Mumford; 2nd unit: Steffan Morris]
 Second Assistant Director: James DeHaviland
 [uncredited: Danielle Richards]
 Third Assistant Director: Danielle Richards
 [uncredited: Chris Thomas]
 Assistant Directors: Chris Thomas, Gareth Jones
 [uncredited: Alice Edwards, Charles Campbell, Amy Laing, Daniel Harris, Alyn Luker, Charles Furness]
 Unit Drivers: Sean Evans, Kyle Davies
 [uncredited: Graham Huxtable, Julian Binning, Kevin Tucker, Karl Sullivan, Steve Beecham, Keith Shackson]

Location Manager: Nick Clark
 Unit Manager: Iestyn Hampson-Jones
 Production Manager: Steffan Morris
 Production Coordinator: Adam Knopf
 Assistant Production Coordinator: Sandra Cosfeld
 Production Assistants: Siôn Crowle, Jamie Shaw
 Assistant Accountant: Justine Wooff
 Art Department Accountant: Bethan Griffiths
 Script Supervisor: Steve Walker
 [uncredited: Angela Godfrey]
 Script Executive: Lindsey Alford
 Script Editor: David P Davies
 Camera Operator: Mark McQuoid
 [uncredited: Roger Pearce;
 Steadicam: Derek Walker]
 Focus Pullers: Jonathan Vidgen, Steve Rees
 [uncredited: Matt Lepper, Craig Porter]
 Grip: John Robinson [uncredited: James Holloway]
 Camera Assistants: Cai Thompson, Matthew Lepper, Scott Waller [uncredited: Gethin Williams, Tom Dennis; 2nd unit: Steve Owen]
 Assistant Grip: Sean Cronin
 [uncredited: Vis Sopjani]
 Sound Maintenance Engineers: Tam Shoring, Christopher Goding
 Gaffer: Mark Hutchings
 Best Boy: Andrew Gardiner
 [uncredited: Garry Owen]
 Electricians: Bob Milton, Gareth Sheldon, Gawain Nash, Rob Fernandes, Andrew Williams
 Supervising Art Director: Dafydd Shurmer
 Stand by Art Director: Anwen Haf
 Set Decorator: Adrian Anscombe
 Production Buyers: Linda Morgan, Vicki Male
 Prop Buyers: May Johnson, Rosy Pearce
 Draughtperson: Kartik Nagar
 Prop Master: Paul Smith
 Props Chargehand: Kyle Belmont
 Standby Props: Liam Collins, Ian Davies
 [uncredited: Ryan Milton]
 Prop Hands: Scott Howe, Nigel Magni, Matt Watts
 Storeman: Jamie Southcott
 Concept Artists: Chris Lees, Stephen Cooper
 Graphic Artist: Matthew Clark
 Standby Carpenter: Paul Jones

Rigging: Shadow Scaffolding
 Practical Electricians: Christian Davies, Austin Curtis
 Props Makers: Alan Hardy, Jamie Thomas
 Props Driver: Gareth Fox
 Construction Manager: Terry Horle
 Construction Chargehand: Dean Tucker
 Chargehand Carpenter: John Sinnott
 Carpenters: Tim Burke, Lawrie Ferry, Matt Ferry,
 Chris Daniels, Julian Tucker, George Rees,
 Dan Berrow, Keith Richards, Campbell Fraser,
 Jamie Farrell, Mark Painter, Joe Painter
 Construction Driver: Jonathan Tylke
 Construction Labourer: Mike Cox
 Head Scenic Artist: Clive Clarke
 Scenic Painters: Steve Nelms, Matt Weston,
 Paul Murray, Tim Hobbis
 Assistant Costume Designer: Georgie Sayer
 Costume Supervisor: Simon Marks
 Costume Assistants: Andie Mear, Ian Fowler,
 Jenny Tindle [uncredited: Maria Franchi, Jill
 Blundell, Amy Clark, Collette Robinson-Collcut]
 Make-up Supervisor: Sara Angharad
 Make-up Artists: Megan Bowes, James Spinks,
 Carol Robinson [uncredited: Cathy Davies,
 Ros Wilkins]
 Unit Medic: Glyn Evans
 Casting Associate: Alice Purser
 Assistant Editors: Becky Trotman, Robbie Gibbon
 VFX Editor: Dan Rawlings
 Dubbing Mixer: Mark Ferda
 ADR Editor: Matthew Cox
 Dialogue Editor: Darran Clement
 Effects Editor: Harry Barnes
 Foley Editor: Jamie Talbutt
 Foley Artist: Julie Ankerson
 Titles: BBC Wales Graphics
 Title Concept: Billy Hanshaw
 Assistant Online Editor: Christine Kelly
 Online Editor: Mark Hardyman
 Colourist: Gareth Spensley
 Music Conducted & Orchestrated By Ben Foster
 Music Mixed By Jake Jackson
 Music Recorded By Gerry O'Riordan
 Original Theme Music: Ron Grainer
 With Thanks to BBC National Orchestra of Wales

Cybermen created by Kit Pedler & Gerry Davis
 Ood created by Russell T Davies
 Casting Director: Andy Pryor CDG
 Head of Production: Gordon Ronald
 Post Production Supervisor: Samantha Price
 Production Accountant: Simon Wheeler
 Sound Recordist: Deian Llŷr Humphreys
 [uncredited: Gareth Merion Thomas]
 Costume Designer: Ray Holman
 Make-up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: Milk
 Special Effects: Real SFX
 Special Creature Effects & Prosthetics:
 Millennium FX
 Editor: Mike Jones
 Production Designer: Michael Pickwood
 Director of Photography: Mike Spragg
 [uncredited: Jorge Luengas; 2nd unit: Roy Pearce]
 Line Producer: Tracie Simpson
 Executive Producers: Steven Moffat, Brian Minchin
 BBC Cymru Wales
bbc.co.uk/doctorwho
 © BBC 2015



Left:
 Recording
 Clara's death
 scene.

Profile

JOIVAN WADE

Rigsy

Joivan Derek Graham Wade was born 23 July 1993 in Lewisham, London, the middle name Graham was his mother's maiden name.

Growing up wanting to be a footballer like his brothers Romayle and Jerome, who played in football's lower leagues, he was in a soccer academy until he was 15. He also wanted to act, taking drama classes in his spare time from football training. American actors Will Smith and Denzel Washington were his chief inspirations.

When a football scholarship fell through, he decided to follow his passion for acting and won a place at The BRIT School, the performing arts academy in Croydon. Spending two years there, he graduated with a triple distinction in his BTEC in performing arts (acting). Student productions included *Widows* and he played Don Pedro in *Much Ado About Nothing*. He also attended courses with the National Youth Theatre.

While working as a customer service assistant in clothing retailer Topman, his first professional performing commissions came in adverts for the British Red Cross and E4. He featured in short films *Callum* (2012) and *Seasons* (2012), before making his TV debut in *Casualty*, playing Jacob in a famous riot episode transmitted 22 July 2012.



He and his fellow Brit School alumni Percelle Ascott (who would also star in Russell T Davies' *Wizards vs Aliens* in 2012-14), together with young stand-up comic Dee Kaate/Kartier, decided to make things happen themselves, writing and performing a series of online comedy clips *Mandem on the Wall* from 2011, which quickly drew millions of YouTube views. The *Mandem* trio was added to the cast of E4's *Youngers* (2013/14), a comedy about grime music.

Wade's comic talents won him a mainstream regular role as Manyou in the first 2013 series of BBC One sitcom *Big School*, starring Catherine Tate and David Walliams. He appeared with another comic legend, in Lenny Henry's stage play *Rudy's Rare Records* (2014, Birmingham Rep).

His first *Doctor Who* appearance as graffiti artist Rigsy came in *Flatline* [2014 – see Volume 79]. He returned in *Face the Raven*.

One-off guest roles followed in Matt Lucas comedy *Pompidou* (2015), crime drama *The Interceptor* (2015), David Walliams' sketch show *Walliams and Friend* (2015) and BBC drama *The Break* (2017).

A high-profile TV role came as Jordan Johnson in *EastEnders*, son of the murderous Lucas Johnson, recasting a character last seen in 2010, played by child actor Michael-Joel David Stuart. Wade appeared for 13 episodes from February to April 2016. A young actor who carefully chooses his projects, he saw this as a strategic move, opening him up to large mainstream audiences as a more serious performer.

When he and his *Mandem* cohorts were disappointed not to get their mooted own TV show out of *Youngers*, they took a proactive approach. Seeing themselves as social media entrepreneurs, they transmuted their *Mandem on the Wall* online brand into 'comedy hub' *The Wall of Comedy!* in October 2015. This online platform showcased not just their own work but that of other



young comedians and has four million followers. Among their featured output was Halloween short *Chick or Treat* (2015).

The trio featured in BBC Three's collection of comedy pilots *Comedy Feeds* with a sketch show titled *JPD* (2016) (the title coming from their initials; Joivan, Percelle, Dee). The boys also made British comedy film *The Weekend Movie* (2016), as one of three friends from Hackney who go on a spending spree after finding £100,000 belonging to a gangster.

Wade has starred in short films including knife crime drama *Deep It* (2016) and Kickstarter effort *The Riot Act* (2017). For another short *Rwd/Fwd* (2016) he co-starred with Mandip Gill, later Yasmin in the 2018 series of *Doctor Who*.

He was nominated for a Screen Nation Rising Star Award in March 2016, an event highlighting the achievements of black talent in the media.

In 2018, Wade took parts in horror thriller movie *The Dare*, *Inner Bull*, VS, and a leading role in US movie franchise prequel *The First Purge*. ■

Above:

Joivan Wade as Jordan Johnson in *EastEnders* in 2016.



HEAVEN SENT

► STORY 261

Trapped inside an island castle, the Doctor is relentlessly pursued by a mysterious creature known as the Veil. Will the Doctor confess his deepest secrets? And can he escape this mental torment?



'HEAVEN SENT TOOK US INTO
A WORLD WITH VERY
DIFFERENT RULES.'

Introduction

Having just seen Clara die in the previous episode, *Heaven Sent* showed us the Doctor dying – not just once, but again and again over billions of years.

There's an interesting philosophical point here – were the subsequent copies of the Doctor (indeed, even the first one) that the teleport delivered into the nightmare world of the confession dial really the Doctor? The Doctor described the teleport as a kind of 3D printer: a machine that contained his 'pattern', that merely required energy to make a new Doctor. How different is the teleporter to the process used by the Testimony Foundation from *Twice Upon a Time* [2017 – see Volume 89] which also generated fabricated versions of people who had long since died? The Doctor was sceptical that the version of his companion Bill that he met – the one resurrected by Testimony – was the real thing. It was just a memory and not the Bill that he had travelled with.

Of course, *Heaven Sent* isn't the first time we've seen the Doctor use a teleporter – and so perhaps we have to accept that what they deliver is no different from 'the real thing'. Or, perhaps the answers lie in the confession dial being 'the Doctor's Last Will and Testament'. Perhaps this prison he's found himself in maintains what is unique and individual about the Doctor. After all, there's a hint that, in the same way that Rory retained a vague recollection



of his life as an Auton in *The Big Bang* [2010 – see Volume 66], the Doctor has an oblique awareness of all those millennia he spent chipping away at the wall of his prison.

This is yet another episode that clued us in a little about the Doctor's childhood. We learnt that the Veil, a gruesome creature that stalked him around the passageways within the confession dial castle, was a manifestation of something that scared him as a child. We first saw the Doctor as a scared child in the previous series' *Listen* [2014 – see Volume 77] and once he escaped from his prison, the next episode, *Hell Bent* [2015 – see Volume 84], took both us and the Doctor back to the barn where we saw him as a boy.

Heaven Sent took us into a world with very different rules. It was one where we learnt more about the Doctor's strengths and vulnerabilities. ■

Above: Clara approaches the scared child Doctor in *Listen*.

STORY

A dying man crawls through a castle, coming to a room containing a teleport. He activates the teleport before turning to dust. The Doctor materialises in the teleport and warns whoever was behind the trap that led to Clara's death, "I'm coming to find you, and I will never, ever stop." [1]

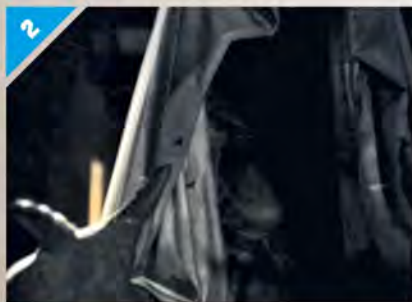
The Doctor explores the castle. A veiled creature with skeletal hands slowly pursues him, until he comes to a corridor ending in a locked door. The door opens – to reveal a stone wall. The Doctor admits he is scared of dying, and the creature halts. [2] Then the levels of the castle revolve and the door now leads to a bedroom. The Doctor barely has time to inspect the room when the creature catches up with him again. The Doctor throws a stool out of the window and jumps after it...

As he falls, the Doctor imagines himself in the TARDIS talking to Clara. [3] When he broke the window, he smelt salty air. He is not falling, he is diving...

He hits the water and then loses consciousness, before waking underwater above a sea bed littered with skulls. [4] He surfaces and re-enters the castle, coming to a room with a set of dry clothes identical to his own. He swaps his wet clothes for the dry ones.

The Doctor thinks that he is trapped in a "killer puzzle box designed to scare me to death". [5] He finds a garden, where a spade has been left leaning on the wall. The Doctor digs a deep hole and uncovers a stone which displays the words 'I AM IN 12'. [6] Then the Veil bursts out of the wall of the hole...

The Doctor tells the imaginary Clara that the castle is designed to make him confess.





The Doctor admits to the Veil that he left Gallifrey because he was scared. The Veil pulls away from the Doctor and the levels of the castle revolve. [7]

The Doctor searches around the castle for room 12. He finds a skull in the teleport room where the word 'BIRD' has been written in the dust. Then a door opens, leading to the top of the castle. The Doctor observes that the stars are in the wrong place; he is seven thousand years in the future. [8] The Veil arrives, and the Doctor confesses that he knows "the Hybrid" is real.

The Doctor finally enters Room 12, which consists of a passage ending in a wall of azbantium, a substance harder than diamond. [9] And then he remembers what he has to do. As the Veil approaches him, he punches the azbantium wall until the Veil catches up with him.

It mortally wounds him. He now knows that there have never been any

other prisoners in this prison. There have only been other Doctors!

The Doctor crawls to the teleport room and activates the teleport, using himself as an energy source. [10] He writes 'BIRD' in the dust and expires... and a new Doctor is recreated.

The cycle continues, with Doctor after Doctor after Doctor. Thousands of years pass, turning into millions of years turning into billions. As each Doctor punches the wall, they tell a story about a bird that sharpened its beak on a diamond mountain once every hundred years. "When the entire mountain is chiselled away, the first second of eternity will have passed!" [11]

Finally, the Doctor breaks through the wall, emerging onto a dusty planet with an orange sky. The Doctor picks up his confession dial; that was his prison. He sees a small boy and tells him to go to the city and tell them he is back. He has returned to Gallifrey the long way round. [12]



'PETER CAPALDI WOULD BE
VIRTUALLY THE ONLY ACTOR
IN AN ENTIRE EPISODE.'

Pre-production

I've got a script where I've set myself a ludicrous challenge," Steven Moffat told Jaci Stephen at a BAFTA Cymru/BBC America event in New York on Thursday 14 May. "When Episode 11 comes up in the next [2015] series of *Doctor Who*, you'll see just how ludicrous a challenge I set myself."

"Episode 11 is as 'out there' as we get," Steven Moffat explained to *Doctor Who Magazine*, "It was possibly in my entire career the most difficult script I've ever had to write." What the executive producer wanted to craft was a showcase for the show's star Peter Capaldi in which he would be virtually the only actor in an entire episode – a narrative which would investigate how the Doctor behaved when he was entirely alone; since the Doctor existed as a fictional character to interact with other characters for the entertainment of the audience, Moffat wanted to explore how he worked in

isolation and his own thought processes. Consequently, the Doctor would be trapped in his own confession dial, a landscape crafted from his dreams and nightmares, pursued by a relentless, tireless, lumbering creature comprised of traumatic childhood memories. He needed to fight his way out of his castle of grief over the death of Clara Oswald.

"I wanted to have the Doctor absolutely on his own," Moffat told the BBC website. "No one to be the Doctor for... Just his own survival on the table." The writer wondered if 'the Doctor' was a persona that the Doctor adopted purely to impress people around him whom he needed to protect... and that in fact his apparent bravery was a consequence of his own fear. Moffat saw this as a new area to explore with the series.

The Doctor's grief

Although initially planning to kill off Clara in the final episode of the 2015 series, by February 2015 Moffat had decided that she would in fact die in the tenth episode – *Trap Street* (latterly *Face the Raven* [2015 – see page 46]). "Episode 11 is about grief," the writer told *Doctor Who Magazine*. The aftermath of the Doctor's loss of Clara was a key element which Steven Moffat wanted to explore. The deaths of earlier companions such as Katarina in *The Daleks' Master Plan* [1965/6 – see Volume 6] and Adric in *Earthshock* [1982 – see Volume 35] had been dealt with relatively quickly. Moffat himself was also aware that there had been little time for grief in his own tenure; there was no time

Left:
The Doctor is left alone with his thoughts.





Above:
The Veil
catches up with
the Doctor.

for Amy and Rory to mourn the loss of their baby after *A Good Man Goes to War* [2011 – see Volume 68], and the Doctor’s loss of Amy and Rory themselves had taken second place to the narrative of *The Snowmen* [2012 – see Volume 72]. This time, an entire episode was to be devoted to the Doctor’s loss and his triumph over it.

The executive producer also wanted to manoeuvre the Doctor into a specific position for the end of the 2015 series. Previously, before the transmission of the 2014 series, he commented in *Doctor Who Magazine*: “I’ve figured out the cliffhanger to the penultimate episode of [the 2015 series]. And it’s a whopper. Ohh, I don’t think you’ll see this coming!” This was a phrase which the Doctor himself would use when escaping from his tormentor during the episode. Similarly in the 2014 documentary *Doctor Who: The Ultimate Time Lord*, Moffat had described the Doctor

as an adrenaline junkie who would “toss himself out a window and figure out what to do on the way down”.

Because the whole episode would hinge around the performance of a single actor, the concept of the story was cleared in advance of development with both BBC One controller Charlotte Moore and head of drama commissioning Polly Hill. With this agreed, Steven Moffat told Jenna Coleman – who played Clara but who would not be in the episode – about the idea in advance of his lead man: “Don’t tell Peter, but Episode 11 is a complete solo.”

“It was unbelievably tough to write,” Steven Moffat told *Doctor Who Magazine*. A key element of the story was that if a teleport recreated a copy of the person at their destination, could a person stay alive for an immense amount of time by continually being re-teleported? The twist of a story showing multiple iterations of a teleported Doctor was something which

Moffat had considered back in his twenties; it was an idea which he had at one point considered pitching to Big Finish for its *Doctor Who* audio adventure range.

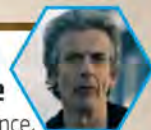
During the writing process, Moffat continually listened to one of his favourite pieces of music, the second movement – the allegretto – from *Symphony No 7 in A major*, a work written by German composer Ludwig van Beethoven in 1811 and 1812. Moffat conceived a cyclic narrative for the Doctor, with most of the episode featuring only one iteration of a loop which the Time Lord would find himself in for an inconceivable amount of time... and consequently propelling him into a situation which he himself had partially created; the portrait of Clara which the Doctor discovered in his bedroom would have been painted by one of his previous selves in the past, while the clue “I AM IN 12” in the paving slab was similarly one of those who had gone before who wanted to decrease the length of the cycle (he would have left other clues in other places such as the back of Clara’s portrait). On the first loop, Moffat believed that the Doctor simply found some clothes in the castle after diving, whereafter he was able to find the garb left to dry by his predecessor.

Produced by Peter Bennett, the eleventh and twelfth episodes of the 2015 series

were originally envisaged as forming one block – Block 6 – and being directed by Chicago-born Rachel Talalay who had helmed *Dark Water/Death in Heaven* [2014 – see Volume 79] in June/July 2014. “We’ve been trying to get Rachel back since she did the two-parter at the end of last year,” Steven Moffat told the BBC website, but Talalay had been busy in South Carolina working on the American supernatural series *South of Hell* for WE tv; it was a coincidence that she became available from spring 2015 to return to *Doctor Who*. Moffat had been deeply impressed with Talalay’s work on his earlier scripts, finding her to be pro-active and well-versed in fantasy from her years working on horror films. “The opportunity to direct the Steven Moffat finale again is phenomenal,” Talalay told the BBC website. “These episodes are completely different from what I did last year.”

Connections: With confidence

▶ The Doctor’s assurance, “Assume you’re going to survive,” echoed Clara’s observation that the Doctor “always assumes he’s going to win – he always knows somehow there’s a way to survive” in *The Magician’s Apprentice/The Witch’s Familiar* [2015 – see Volume 80].



An ancient castle

Throughout production, the eleventh episode remained untitled, with scripts bearing a placeholder reference of *X*. Draft 1 was dated Sunday 7 June 2015; this was extremely close to the finished episode with a few generally minor changes. The setting of the adventure was described as: ‘Spires and towers, an ancient sprawling castle... We are looking at the sunrise through a row of windows in an ancient, stone wall... Time lapse photography: as the sun moves in the sky, the sunbeams sweep round the room like searchlights... Now: cutting round various different locations in this sprawling castle

Left:
A man
of mystery.



'MOFFAT CONCEIVED A CYCLICAL
NARRATIVE FOR THE DOCTOR.'

world... Colonnades, and chambers, and fountains, and libraries... All in dusty ancient stone. Moving closer over details: in the walls, everywhere, carved in bas-relief, are cogs of varying sizes (just like the title sequence). Now travelling along those corridors, picking out details. Every now and then, incongruously, there is a television monitor wired into the wall. Each of these is currently snowed with interference... A crunching, grinding sound – the carved cogs turn, and the walls slide away, like a door, revealing – a circular chamber of ancient, but active, technology. Brass and glass. Intricate mechanisms, spinning and ticking and glittering everywhere. Again, dotted around the walls and equipment, cogs, this time in gleaming brass.' The Doctor appeared in the glass cabinet where 'a glow is starting up – exactly like the glow we saw as the Doctor dematerialised at the end of *Face the Raven*'. As the Doctor emerged from the cabinet he experienced: 'FLASHBACK: Clara's death from *Face the Raven*.' After making his declaration about Clara's death, the Doctor examined the ash-like

substance on the floor before moving to the door, stepping out into a circular chamber: 'Four corridors, at regular intervals, give off radially from this circle. They are labelled North, South, East and West.' Looking from one of the tower windows, the Doctor saw: 'A very high tower – and encircled by another, much larger building. Fifty feet away, a rearing gray cliff-face of windows. There are walkways connecting this tower to the surrounding castle – these are the corridors we already saw... This building is huge, falls away into mist... The sky above is coppery – like a sunset.'

The Veil

Looking at the screens, the Doctor originally asked if what was on the monitor was what the creature saw, and pondered on why he was allowed to see this... and what happened when the creature caught up with him. He also reasoned that the creature was basically programmed, always taking the shortest route to lurch towards him. The Doctor's first proper sight of the Veil was as a 'strange misshapen thing. White, veiled. Head a little like a beekeepers [sic] hat, with a hanging white veil.' Trapped, the Doctor's comment, "Finally ran out of corridor – there's a life summed up," was a reference to the idea of how many *Doctor Who* serials reputedly consisted of people running around corridors.

When the corridor shuddered, the script indicated: 'There's a grinding of stone on stone. On the walls – all the cogs are now turning. Grinding round and round... The whole building is moving! Different floors rotating at different speeds.' The Doctor originally smashed the window of the bedroom with a stool rather than a chair.

Left:
Castle of
the dead.



Connections: Home at last

▶ The Doctor's comment to the boy to tell the Time Lords that he came "the long way round" echoes his comment in *The Day of the Doctor* [2013 - see Volume 75] that he was going home "the long way round".



When the Doctor entered the TARDIS during his fall from the castle window, the stage directions noted: 'He's talking conversationally, to someone already in the TARDIS - but we don't yet see who.' The idea of the Doctor acting alone as a fictional character having to explain his actions to viewers was also touched upon when he commented, "I'm nothing

without an audience," and the stage directions noted that he gave 'the briefest of glances at the camera'.

The kitchen garden was described as being 'well-tended' with 'a couple of trees, bushes [and] a garden chair'. As the Veil attempted to force its way into the atrium garden, the script indicated: 'We get a glimpse of dreadful, silvery, skeletal fingers.'

For the TARDIS scenes, when Clara chalked messages on the blackboard for the Doctor she had 'her back to him (exactly as she did in *Face the Raven*)'. The Doctor explaining to Clara what his

Below:
The ominous
Veil.



existence was like inside the strange castle originally came later. When he looked out across the ocean, he did so from a moonlit jetty at the base of the castle. The skull found by the Doctor in the teleport room was not connected to any wires, and the iron spiral staircase now seen in the room led up to a small trapdoor. When exploring the castle methodically, the Doctor found that room 7 was a laboratory workshop with a workbench, with an arrow scored into the wood pointing to an old-fashioned alarm clock which he pocketed. The Doctor was then shown sleeping fully clothed on top of the bed in the bedroom, woken by the alarm clock after 82 minutes and getting up to leave the room calmly. The clock also awoke him in the kitchen and library.

As the Veil approached the Doctor at the top of the tower, the Doctor addressed it: "Hello again. How's it going? How's the lurching? You want to get that looked at. I don't know if it's been mentioned at all, but I am a doctor. Proposition. Let's both confess. There's something I'd really like



to know.” Saying that he knew he had not time-travelled, the Doctor added: “I’m an expert. I’ve got history. In both directions, as a matter of fact.”

Visual, scary and beautiful

A number of crystalline cogs were set into the azbantium wall in room 12. Back inside the TARDIS, as the Doctor agonised at the fact that he could remember every iteration of his experiences, he spoke to Clara, saying: “I’ll do you a deal. Only deal you’re getting. I’ll keep going. I’ll keep my secrets and I’ll keep everybody safe, but you’ll do one thing for me. Be *alive*, Clara. Whatever it takes, whatever you have to do, be alive for *me*.” In this version, Clara did not appear fully to the Doctor or speak to him. Steven Moffat indicated in his stage directions that different versions should be shown of the Doctor’s repeated actions to show the enormity of the effort expended across the aeons rather than using the same shots again and again.

On stepping into the desert, the Doctor turned back to see ‘just a jagged hole hanging in space, through which we can still see the darkened corridor. But as he watches, the hole shrinks and disappears, like the picture dwindling to a dot on an old television – and something falls to the ground. The Doctor bends, picks it up... His own confession dial, now fully closed.’ The Doctor did not meet the boy, but as he took in his location declared: “I did it. Like I said I would, like the dream. I made it, Clara. *I made it!*” He then looked up at ‘a vast city under a huge gleaming dome. Gallifrey’. “Home. The long way round,” said the Doctor... as the script ended.

“Steven’s instructions for Episode 11 were: make it visual, make it scary, and make it beautiful,” Rachel Talalay told *Doctor Who Magazine*. Impressed by the script’s ambitious concept, the director was aware that a story with one actor and one location would be difficult to sustain, but was fascinated by the “puzzle box” of a script which she felt would work well with Peter Capaldi. To clarify the narrative in her mind, she made a series of concept drawings of the castle and its mechanics,

Left:

“Another spade? Someone wants me to dig.”

Below:

Alone inside the TARDIS.





Above:
The Veil
advances.

and also some of the sets such as the atrium grave to ensure that she could achieve the camera angles she required. For some of the major sequences, she worked closely with storyboard artist Mike Collins. She also discussed the movement of the slow-moving, lurching Veil with Steven Moffat, who explained that the

creature was scary because of its relentless, never-stopping nature.

In Draft Two dated Monday 8 June, the Doctor commented that Clara had told him not to seek revenge. A chair was now used to smash the window in place of a stool. The Doctor's speech about the worst days of life was added in his narration to Clara, who now appeared to him fully, encouraging him to win. When the Doctor emerged into the desert, the 'dot' which he had emerged from 'falls to the ground, now a physical object, glittering in the sun... Close on a detail of the dial – tiny

little cogs (I know we're going to have to cheat that, but we never got a good look).' "Bigger on the inside..." ruminated the Doctor, who now met 'the equivalent of a shepherd's boy'.

Tests for the burn make-up and costume for the 'injured Doctor' were conducted on Tuesday 16 June with Adrian Miles Rosser standing in for Peter Capaldi. Camera tests were then conducted in Studio 4 at Roath Lock during the day on Wednesday 17 with Gareth Weekley deputising as Capaldi.

Draft Three dated Wednesday 17 June formed the readthrough script. When the Doctor arrived in the teleport room, it was noted that 'in every room, mounted somewhere on the wall is a Cog Unit – a mechanical fixture that looks like it could move the whole wall'. The Doctor was now aware of walking on some strange dust as he left the room, and his first sight of the Veil was altered to: 'White, veiled. Something unseen beneath the cowl. We see flies buzz in and out.' The stool was reinstated for smashing the window, while the jetty was omitted along with the alarm clock and laboratory workshop. The wires leading to the skull in the teleport room

Connections: Brothers Grimm

▶ The Doctor refers to "The Brothers Grimm"; these were Jacob and Wilhelm Grimm, nineteenth-century German academics who collated tales from folklore and had previously been referred to in *State of Decay* [1980 – see Volume 33]. The second volume of their work *Kinder-und Hausmärchen* published in 1812 contained *Das Hirtenbübchen* (The

Shepherd Boy), which is also referenced by the Doctor.



were added, and the Doctor commented that the Veil set a new record of catching up with him after 57 minutes. When the Doctor picked up his confession dial from the desert sands it was 'now fully open. He peers inside – revealed a tiny castle in the middle of an ocean. Where he's been all this time!' His comment "bigger on the inside" was dropped.

Peter Capaldi's readthrough for the episode took place from 6.30pm on Thursday 18 June in Rooms GF 68+69 at Roath Lock; the lead actor had spent the day recording material for *Face the Raven* in Studio 3, and his solo performance was recorded by the team from *Doctor Who Extra*. The lead actor found the episode comparatively easy to learn since much of his dialogue would be recorded as voice-overs.

The atrium garden

Apart from Peter Capaldi, the only other two credited roles were those of Clara – a fleeting appearance from Jenna Coleman – and the non-speaking Veil. This role was given to Scots movement artist Jami Reid-Quarrell who had appeared as Colony Sarff in *The Magician's Apprentice/The Witch's Familiar* [2015 – see Volume 80] recorded during February/March.

The shooting script was issued on Tuesday 23 June with minimal changes. The atrium garden was now 'a small, abandoned garden. Overgrown, misty, creepy' (a change suggested by Rachel Talalay who felt the textures would make the scene scarier) and the crystalline cogs were removed from the azbantium wall. The same day, fittings for three potential doubles for Jenna Coleman as Clara were conducted with Lillian Hart, Kasia Lukasiak and Savannah Morgan. ■

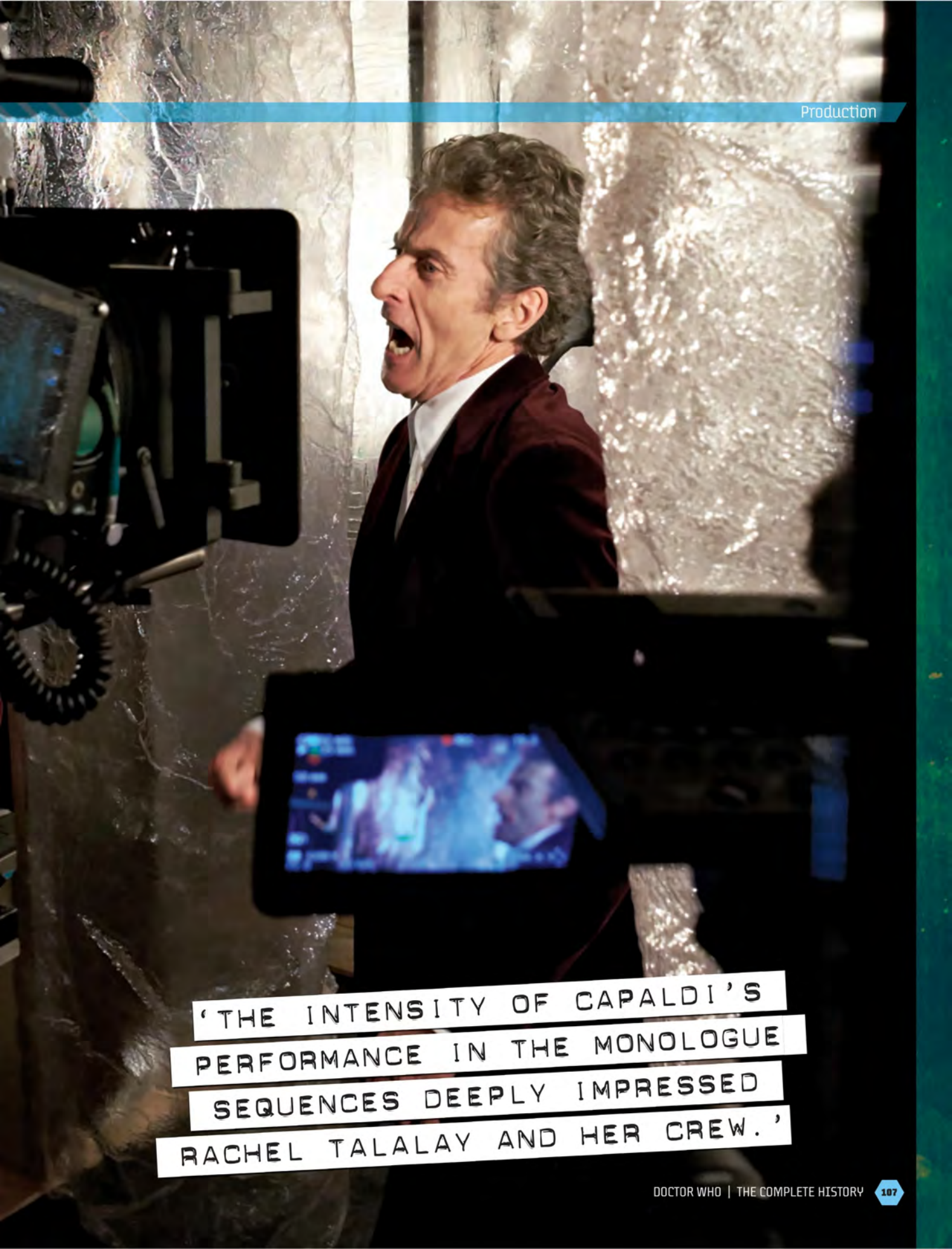
Production

“One of the most complicated and difficult episodes I’ve ever done,” was how Rachel Talalay described the eleventh episode of the 2015 series to *Doctor Who Magazine*. The director set out to make the episode scary, and was delighted to be supported in this vision by first assistant director Scott Bates who was also a devotee of horror films. One day on set, Peter Capaldi commented to Talalay: “This is like a Roger Corman movie.” The star also compared notes with the director extensively about the execution of the script, with their ideas blending with those of Steven Moffat.

While work continued on *Face the Raven* in Studio 3 at Roath Lock on Wednesday 24 June with Justin Molotnikov’s Block 6 crew, the Block 7 team began recording

on Day 1 of its schedule from 7.30am to 7pm in the standard TARDIS set in Studio 4. Scenes of the Doctor inside his vessel were recorded for his plummet towards the ocean and through to Question 2 appearing on the blackboard after his impact with the water. Playing Clara with her back to the camera in a duplicate of Jenna Coleman’s costume from *Face the Raven* was Kasia Lukasik. With the TARDIS door blacked off, the Doctor’s entry was re-recorded from a new angle as was the shot of the blackboard instructing: ‘Tell no lies.’ Peter Capaldi also recorded the Doctor’s thought processes for the Doctor’s fall as a voice-over.

That afternoon, the BBC released a 59” video of Radio 1 DJ Greg James – who had appeared as a background artist in *Closing Time* [2011 – see Volume 69] – on the



'THE INTENSITY OF CAPALDI'S
PERFORMANCE IN THE MONOLOGUE
SEQUENCES DEEPLY IMPRESSED
RACHEL TALALAY AND HER CREW.'

TARDIS set commenting, "It feels amazing to be back."

This was publicity for *Mind My Minions*, a 7'09" promotional item to emphasise the fact that the Minion characters from the animated movie *Minions* would be promoting the film on BBC One's *The One Show* that evening. Written by James, *Mind My Minions* was released at 4pm as an online BBC Radio 1 webcast. In this, James received a telephone call from Alex Jones who indicated that the Minions - Kevin, Stuart and Bob - had gone missing only 10 minutes before their appearance on *The One Show*. The Minions had got inside the TARDIS parked in BBC reception followed by Greg; their meddling threw the craft into black and white and the original 1963 TARDIS control room, after which the TARDIS arrived outside the Rovers Return on *Coronation Street*, the *Blue Peter* studio and the BBC News room as well as transforming into the 2005 TARDIS control room ("I don't wanna go!" said Greg).

Day 2 saw recording scheduled from 7.30am to 7pm at Roath Lock, starting with the visual effects shots of the Doctor floating underwater... recorded with Peter Capaldi standing on a rotating turntable blown by wind machines against a greenscreen in Studio 2. As with many sequences in the episode, alternative takes were specifically recorded of key moments to show the different iterations of the loop which the Doctor endured as indicated in the montages towards the end of the episode. At the same time, the Veil's performance was choreographed by Reid-Quarrell and movement expert Ailsa Berk from 10am in Studio 5; the creature's seven-foot-tall costume had been constructed by Millennium FX over a very short timescale and was supervised by Lizzie Grant and Caroline Gladwin. Moffat

Right:
Peter Capaldi
performs solo.



had been most specific about the Veil's rhythmic lurching in his stage directions, and so Berk and Reid-Quarrell developed a relentless step and drag movement.

Capaldi's monologues

With the effects inserts completed, the crew returned to the TARDIS set to record the sequences of the Doctor saying how long it took Time Lords to die and unravelling the mystery of his trap, and then the earlier scenes of the Doctor pleading that he wanted to lose plus a pick-up shot from the previous day. The intensity of Capaldi's performance in the monologue sequences deeply impressed Rachel Talalay and her crew. This time, Elena Duffy was the stand-in for Jenna Coleman, while Chris Wilkinson and Thomas Williams both attended costume fittings as the Doctor in order to subsequently double for Peter Capaldi.

Recording from 7.30am to 7pm on Friday 26 began in the set of the corridor leading to the atrium which had been



constructed in Studio 1. Scenes with the undug plot were recorded first, after which the set was altered stage by stage, first with a one-foot pit, then a two-foot one through to the Doctor preventing the Veil's entry.

After the weekend, recording continued in the atrium from 7.30am on Monday 29 June. The set now had a three-foot hole in it and ended up with a full six-foot deep grave for the Doctor's next encounter with the Veil; this sequence was supervised by stunt expert Jo McLaren. Work wrapped at 7pm and during the day the set was visited by Daniel Nettheim – who had directed *The Zygon Invasion/The Zygon Inversion* [2015 – see Volume 82] – and his family. Also that day, a *Doctor Who* Festival in Sydney, Australia in November was announced, and the BBC website invited fans to submit their questions for Steven Moffat and his fellow executive producer Brian Minchin in the return of their 'Ask the Execs' opportunity.

The unit went on location on Tuesday 30 June, recording from 12.30pm to midnight at Cardiff Castle; the medieval castle and Victorian Gothic mansion had

previously been visited by the *Doctor Who* team for work on *The Rebel Flesh/The Almost People* [2011 – see Volume 67] in November 2010/January 2011, *Journey to the Centre of the TARDIS* [2013 – see Volume 73] in September 2012 and *The Name of the Doctor* [2013 – see Volume 74] in November 2012. Sections of the premises were blocked out to give the illusion of night as the Doctor located Room 12, was chased along the corridors by the Veil (a Steadicam capturing the movement and Thomas Williams doubling for Peter Capaldi) and then painfully hauled himself towards the teleport room (with Chris Wilkinson doubling in some shots as the injured Doctor). Work then relocated to another corridor where the Doctor noted the room numbers, with point-of-view shots of the Veil being recorded and played back. After the castle closed, from 6pm the Arab Room was used for part of the sequence with the Doctor noting room numbers, along with scenes of the Doctor being pursued through the ballroom (using the Arab staircase) and waking in the library. At the same time a splinter unit worked with Thomas Williams on cutaway shots of the Doctor looking in on the Smoking Room and Cog Room as well as capturing reference images of details of the building for use in post-production CGI work. The lighting for this work was very carefully positioned as Rachel Talalay aimed to capture the feel of expressionist cinema such as the 1920 silent horror film *Das Cabinet des Dr Caligari* (*The Cabinet of Dr Caligari*), often using four different contradictory light sources on a scene. The director told *Doctor Who Magazine*: "The first place I went to was German expressionism. We went for hard shadows." Steven Moffat had indicated that he did not want light sources in vision unless specified in his script, and when gaffer

Connections: In loving memory

Remembering the events of *Face the Raven* [2015 – see page 52], the Doctor recalls that Clara died because she was trying to imitate him and also that she had instructed him not to take revenge for her death.



Mark Hutchings pointed out that the light had no visible source on screen, Talalay explained that this wasn't necessary to achieve her desired effect.

Rachel Talalay's return to *Doctor Who* was announced on Wednesday 1 July when she tweeted: 'Recovering from a case of The Silence. #DoctorWho I am so fortunate to be asked back for the

finale S09. #DontScrewItUpPt2.' Later that morning, the BBC website confirmed that work had begun on the eleventh episode under Talalay. Recording from 11.30am to 11pm took place at the thirteenth-century fortification of Caerphilly Castle, first used on *Doctor Who* for *The End of Time* [2009/10 – see Volume 62] in 2009 and was most recently visited in February 2015 for *The Magician's Apprentice/The Witch's Familiar* and in late May 2015 for the 2015 series 'prequel' (*The Doctor's Meditation*). Shots of the soaking Doctor standing in the doorway by the sea were recorded first after which the team moved inside to the small chamber where the Doctor changed into dry clothing. Up on the blacked-out first-floor landing, the Doctor's ascent up the stairs back to the teleport chamber was recorded along with extra shots of the Veil. Dining room sequences were then recorded before the crew moved up to the castellations where the Doctor looked down at the ocean. A drone camera supplied by the Aerial Picture Company was used from 3pm, recording the Doctor's point-of-view shots as he dived towards the water. The Doctor studying the skulls in the sea was also recorded before the team returned to the dining room for the Doctor eating soup; "The soup-eating scene in Episode 11 is my *Citizen Kane* scene,"

commented Rachel Talalay in *Doctor Who Magazine* with reference to the acclaimed 1941 movie. A pick-up shot of the Doctor in the atrium garden was also completed. To make the most of the location, a splinter unit again recorded staircase inserts with Thomas Williams and Chris Wilkinson showing the Doctor climbing to the teleport room, descending to the kitchen, hurrying down to room 12, crawling up in his injured state, plus additional reference shots similar to the work at Cardiff Castle.

The Doctor's fall

The team recorded back at Roath Lock on Thursday 2 with recording scheduled for 10am to 9.30pm. Work commenced with the inserts of the Doctor falling towards the water, with Peter Capaldi and his stunt double Leo Woodruff leaning out across a six-foot deck at the rear of Studio 1 under the supervision of stunt co-ordinator Dani Biernat. The crew had originally planned to realise these shots in the same manner as the Doctor's fall from Boat One in *Death in Heaven*, but Rachel Talalay wanted to tackle it in a different way. Talalay knew a YouTube

Right:
It's coming
to get you!





visual effects wizard known as 'John Smith', and he suggested a concept of an inverted rig for the performer to be supported on in a manner which would appear to make it look as if the Doctor was skydiving. Talalay took this idea and produced a design sketch which she then had made in consultation with visual effects supervisor Danny Hargreaves. With the fall effectively shot upside down, Peter Capaldi spent much of the time lying on his back which he found far less painful than being suspended on wires. The team then moved into Studio 2 containing the Doctor's bedroom set (including the portrait of Clara). Scenes of the Doctor considering the Veil's arrival after 57 minutes and the room re-setting itself were recorded, followed by the stunt of the Doctor's leap from the smashed window, with Woodruff again doubling under Biernat's supervision. Cameras were placed either side of the sugar-glass window to capture the single take simultaneously from two angles. During the day, the studio visitors included Jon Burton, the founder of

TT Games which was behind the Lego Dimensions *Doctor Who* game which was shortly to be launched.

Two units were at work at Roath Lock from 8.30am to 8pm on Friday 3 July. The Doctor's plunge from the window was recorded first in Studio 4 against greenscreen as a stunt in a crane shot with Dani Biernat supervising Peter Capaldi on the layback rig. As the Doctor gained speed, the turntable rig was again used. The top of the tower had also been built in Studio 4 and was augmented by greenscreen for the shots of the Doctor putting down the skull and facing the Veil; different takes of this sequence were recorded for the various iterations of the action from seven thousand years to over two billion years. The skulls seen in the episode were all created by Millennium FX based on a cast of Capaldi's head taken for the production of *Under the Lake/Before the Flood* [2015 – see Volume 81] at the start of the year; Kate Walshe pared the actor's bone structure back to what it was believed would be an approximation

Above:
Peter Capaldi
and the crew
record at
the castle.



Above:
Director Rachel Talalay works with Peter Capaldi.

of his skull. Capaldi also recorded the bulk of the Doctor's voice-overs for the episode. Meanwhile, a second unit was also at work, starting in Studio 1 with a pick-up shot for *Face the Raven* directed by Justin Molotnikov, after which a high-speed camera with a macro lens was used to record material of flies provided by Martin Winfield of

Rockwell Animals to appear in various sequences; the cost of generating all the flies required by CGI was too expensive and so many shots were accomplished using real flies against greenscreen. Jami Reid-Quarrell then joined the crew from the main unit briefly to record a pick-up of the Veil in the atrium garden. The second unit then continued with greenscreen shots of the falling skull, and moved to Studio 2 to record close-up shots of the Doctor's detailed study of Clara's

painting on the bedroom set. Finally, a series of inserts of the TARDIS monitor screens and blackboards was recorded. On this, the final day before the summer break, the crew was visited by Frazer Hines, the actor who had played the Doctor's companion Jamie between 1966 and 1969.

A fortnight's break was now scheduled for the *Doctor Who* team to allow Peter Capaldi, Jenna Coleman and Steven Moffat to travel to the USA to appear at San Diego Comic-Con and undertake other promotional work for BBC America. An interview in which Peter Capaldi spoke to Clark Collis appeared in the US *Entertainment* magazine on Friday 3 as a prelude to his appearance at Comic-Con. Meanwhile, Rachel Talalay started to prepare work on the final episode of the 2015 series which would form Block 8 from mid-August. 'Back in two weeks' read the note from the 'Doctor Who cast + crew' attached to the TARDIS door in an Instagram image from the BBC on Tuesday 7 July.

Connections: Running away

▶ The Doctor confesses that he left Gallifrey because he was scared, not bored; he had claimed to have left his own people because of boredom in *The War Games* [1969 - see Volume 14] and had described Gallifrey as a "boring place" in *The Magician's Apprentice/The Witch's Familiar* [2015 - see Volume 80].



"Episode 11 is one of the most complicated and different episodes I've ever done... It just has my head in spaghetti," Rachel Talalay commented in a 40" video released by the BBC on Tuesday 7 July. The crew of *Doctor Who: The Fan Show* had already headed for San Diego and delivered its first 56" bulletin the same day. Wednesday 8 saw the announcement of the arrival of *Doctor Who* in the Lego Dimensions interactive game to be launched in late September, and when the BBC released details of the 2015 series the same day, the titles of the final two episodes were given as 'TBC'.

San Diego Comic-Con

Peter Capaldi spent the first couple of days at Comic-Con largely doing press interviews, but was able to get out and meet fans on the evening of Wednesday 8. Along with Jenna Coleman, Steven Moffat and Michelle Gomez, he had been involved in the Lego Dimensions promotional event, which was covered by



Doctor Who: The Fan Show in a 2'47" bulletin on Thursday 9.

Thursday 9 July was the main *Doctor Who* day at Comic-Con with the actors signing at Salis Pavilion from 9am to 10am and then joining Steven Moffat in Hall H from 2.15pm to 3.15pm where they chatted to host Chris Hardwick and an audience of 7,000. A new trailer for the series was shown at the panel and aired on BBC One, confirming that *Doctor Who* was returning on Saturday 19 September.

BBC Entertainment Correspondent Lizo Mzimba spoke to Peter Capaldi at the event and his report appeared on the BBC News on Friday 10 July, while that night novelist AL Kennedy appeared on the Radio 2 *Arts Show* discussing her new *Doctor Who* novel *The Drosten's Curse*. BBC America released a 56" video of the show's two stars after the panel while a 3'49" item appeared from *Doctor Who: The Fan Show*.

On Saturday 11, the four guests attended a Nerd HQ session at the New Children's Museum in downtown San Diego from 10.45am. Jenna Coleman was then back in Hall H for the Women Who Kick Ass panel at 3.45pm. The guests also took part in photocalls and video interviews with *Entertainment Weekly* at the Hard Rock Hotel. Peter Capaldi was then the surprise guest for host Conan O'Brien on the final edition of *Conan* that night.

Doctor Who: The Fan Show offered a 3'18" report on a fan meet-up which the guests had attended on Monday 13 July, with BBC America releasing a 40" video with Michelle Gomez on Thursday 16. Before leaving the USA, the cast undertook

Connections: Prophecy

▶ The Doctor refers to the events of the Time War between the Daleks and the Time Lords which had been seen in *The Day of the Doctor* [2013 - see Volume 75]. Associated with this was the prophecy about the Hybrid which Davros had referred to as being the product of two warrior races in *The Magician's Apprentice/The Witch's Familiar* [2015 - see Volume 80].



Left:

The Doctor tires from trying to break through the azbantium wall.

HE

'WORK COMMENCED WITH THE INSERTS
OF THE DOCTOR FALLING TOWARDS
THE WATER.'



various other media appearances in Los Angeles, with Peter Capaldi recording an edition of *Larry King Now*. The next stop for Peter Capaldi and Jenna Coleman was Berlin in Germany on Thursday 16; here they attended a fan event at the Apple Store on Friday 17. "We're a little jet-lagged," admitted Capaldi as he spoke to TV presenter Steven Gätjen about working on the eleventh episode of the 2015 series and Frazer Hines' recent visit.

Right:

The Doctor remains on his guard.

Recording on the eleventh episode resumed at Roath Lock on Monday 20 July when work was scheduled in Studio 2 from 7.30am to 7pm (the standard time for the week). Scenes in the pantry with its missing flagstone were recorded first, followed by sequences in the dark corridor outside room 12; by the end of the day, a start had been made on the Doctor facing the crystalline barrier in the exit chamber.

Doctor Who Extra was present at Roath Lock for recording on Tuesday 21 when work continued on the exit chamber scenes and the diamond-like tunnel (actually a plastic material). Leo Woodruff again doubled Peter Capaldi for the action sequences where the Veil grabbed the Doctor, with Dani Biernat supervising. Various techniques to allow the Doctor to punch the wall without harming Capaldi's hands; some shots saw the actor punching 'off camera' so that the impact was not shown, some used a rubberised material hidden on the wall, some were angled to hide the fact that Capaldi was punching past the wall into thin air, and in other shots the actor was shown how to pull his punches to avoid injury.

The *Doctor Who Extra* crew interviewed Jami Reid-Quarrell on Wednesday 22 when recording was completed on the azbantium tunnel sequences with Leo Woodruff and Dani Biernat in attendance. The crew then moved to Studio 1 which contained the



teleport chamber and the shots with Peter Capaldi in his injured make-up were recorded, with Woodruff again doubling him. Woodruff then performed sequences of the injured Doctor in the radial corridor for the very start of the episode. Meanwhile, the azbantium wall had been reset and the Doctor's first demise at the hands of the Veil was recorded, followed by his slow recovery and exit from the chamber as well as his struggle along the radial corridor back to the teleport chamber.

In pink revisions to the script on Thursday 23 July, the Doctor's closing declarations about the hybrid being himself were added to the final scene. That day, Jenna Coleman rejoined the Doctor Who team for costume and make-up fittings for *Sleep No More* [2015 – see page 6], as well as the readthrough of that episode at 7pm that evening and a chat with *Doctor Who Extra* at 6pm. Meanwhile, Peter Capaldi continued to work on Studio 1 with teleport chamber scenes, this time as the newly arrived Doctor and also for his return to pick up the skull and ascend the stairs. The Doctor's discovery of the spade in the circular corridor was recorded next along with other inserts for the monitor

screens. Recording was attended by Tom Brevoort, Marvel Comics' vice president of publishing, and comic-book writer Dan Slott, along with members of Jami Reid-Quarrell's family; Peter Capaldi found time to chat to Reid-Quarrell's nephew Jamie who was a big fan of the show.

Two units were at work on Friday 24 July, the final day of *Heaven Sent*. The Doctor's first confrontation with the Veil commenced recording followed by a Steadicam pass of the initial sequence in the corridor. Meanwhile, a splinter unit began work with the Veil and Chris Wilkinson doubling for the Doctor for part of the montage sequence of the Doctor punching the wall in Studio 3, followed by inserts of the Veil's cogs falling, the Veil looming over the Doctor in the grave (with Jami Reid-Quarrell raised on a two foot box to tower over the camera), the 'HOME' sign seen by the Doctor, close-ups of the skull on the top of the tower, shots of the Doctor's hand opening and closing doors, door number shots, cutaways of the

cog mechanism, various monitor images and finally the disintegrating hand shot. This effect was one which had again been partially devised by Rachel Talalay; one weekend she and her daughter had purchased a bath bomb kit and poured the contents into a rubber glove, then recorded its disintegration on their iPhone when it came into contact with water. The special effects team took a hand cast from production runner Gareth Jones to make a silicone mould and then filled it with a mixture of bicarbonate of soda, citric acid and cornflower to produce a prop which would dissolve in the required manner.

The long way round

Also on Friday 24 July, *Doctor Who: The Fan Show* debuted a 9'18" edition comprising a chat between Peter Capaldi and Christel Dee at Comic-Con.

Some sequences of the episode were left to be recorded at the beginning of Block 8 – the finale, *Hell Bent* – also directed by Rachel Talalay. Consequently, when work commenced on *Hell Bent* at 7.30am on Monday 10 August, the first sequence to be recorded was that of Clara addressing the Doctor in the TARDIS, along with some pick-ups of the blackboard shots requiring Jenna Coleman; it had now been decided that the shots with the doubles with their backs to the cameras were not as successful as hoped and so these were largely replaced by new shots taken with Coleman standing against a greenscreen. Further pick-up shots of the cogs were then undertaken by a second unit in Studio 1 shortly before the 6.30pm wrap on Friday 14.

Blue revisions to the script on Monday 24 August affected the closing sequences with minor changes to the Doctor emerging through the crystal tunnel and



Left:
Peter Capaldi
records
a scene.

his telling the boy to explain that he came the long way around. The final scene of the episode was now the only one outstanding; this was to be recorded along with the other Gallifrey exteriors for the final episode at the very end of production on the series in Fuerteventura in the Canary Islands, most recently visited in early June for work on *The Zygon Invasion/The Zygon Inversion*. Once again, the BBC Cymru team worked in conjunction with Sur Film Production & Services and was based at Corralejo. The Doctor's meeting with the boy was scheduled to be recorded at the end of Thursday 27 August before the 7.30pm wrap, possibly completing from 7.30am the following morning before work continued on the series finale.

The final recordings were performed concurrent with work on *The Husbands of River Song* [2015 – see Volume 84] on

Tuesday 8 September. Shots of stuntman Rob Pavey dressed as the Doctor were recorded underwater in a water tank at Black Hangar Studios at Alton in Hampshire. Rachel Talalay had considered recording these in a lake, but instead opted for a more controlled environment, with the *Doctor Who Extra* crew again in attendance.

Rachel Talalay took over as director on the main unit of *The Husbands of River Song* on Day 12 of the block – Tuesday 15 September – to record outstanding material for the series finale, and also perform pick-ups on *Heaven Sent*. Work was scheduled for 9.30am to 9pm at Roath Lock, and during the day Peter Capaldi performed a pick-up on his comment about the “hell of a bird” at the azbantium wall while a second camera undertook the shot of the wind blowing the sand away from the writing. ■

PRODUCTION

Wed 24 Jun 15 BBC Roath Lock Studios: Studio 4 (The TARDIS)

Thu 25 Jun 15 BBC Roath Lock Studios: Studio 2 (Under the Water); Studio 4 (The TARDIS)

Fri 26 Jun 15 BBC Roath Lock Studios: Studio 1 (The Atrium Garden – Corridor; The Atrium Garden (Undug/1 Foot/2 Foot))

Mon 29 Jun 15 BBC Roath Lock Studios: Studio 1 (The Atrium Garden (3 Foot/6 Foot Grave); The Atrium Garden – Corridor)

Tue 30 Jun 15 Cardiff Castle (Corridor – Darkened/Stairway leading down; Darker Corridor; Castle – Corridor; Corridor – Multiple Doors; Ballroom; Library; Smoking Room; Cog Room)

Wed 1 Jul 15 Caerphilly Castle (Castle/Sea/Door to Water; Small Chamber; Castle Stairs; Dining Room; Hall; Castelations;

Staircase; Atrium Garden)

Thu 2 Jul 15 BBC Roath Lock Studios: Rear of Studio 1 (Castle – Against Sky); Studio 2 (The Doctor's Bedroom)

Fri 3 Jul 15 BBC Roath Lock Studios: Studio 4 (Castle – Window Greenscreen; Castle – Greenscreen; Top of the Tower; The TARDIS); Studio 1 (Flies: Radial Corridor; Atrium Garden – 6 Foot Grave; Atrium Garden – Corridor; Greenscreen); Studio 2 (The Doctor's Bedroom)

Mon 20 Jul 15 BBC Roath Lock Studios: Studio 2 (Pantry; Door 12/Black Corridor; Darker Corridor; Exit Chamber)

Tue 21 Jul 15 BBC Roath Lock Studios: Studio 2 (Exit Chamber; Exit Chamber – Azbantium Tunnel)

Wed 22 Jul 15 BBC Roath Lock Studios: Studio 2 (Exit Chamber – Azbantium Tunnel; Exit Chamber); Studio 1 (Teleport Chamber; Radial Corridor; Corridor

Outside Teleport Chamber; Circular Corridor)

Thu 23 Jul 15 BBC Roath Lock Studios: Studio 1 (Teleport Chamber; Circular Corridor; Radial Corridor)

Fri 24 Jul 15 BBC Roath Lock Studios: Studio 1 (Circular Corridor); Studio 3 (Exit Chamber; Atrium Garden – 6 Foot Grave; Top of the Tower; Greenscreen; inserts)

Mon 10 Aug 15 BBC Roath Lock Studios: Studio 4 (The TARDIS)

Fri 14 Aug 15 BBC Roath Lock Studios: Studio 1 (Cogs)

Thu 27–Fri 28 Aug 15 Near Corralejo, Fuerteventura (Gallifrey – Desert – Barn)

Tue 8 Sep 15 Black Hangar Studios, Lasham Airfield, Alton (Water Tank Shoot)

Tue 15 Sep 15 BBC Roath Lock Studios (Azbantium Wall – White Wall; Sand Surface)

Post-production

Post-production elements included the teleportation effect, various exterior shots of the castle, the Doctor's fall towards the ocean, the skulls on the sea bed, the 'HOME' legend in the azbantium wall, the Doctor burning himself up to operate the teleport, the injured Doctor's hand turning to dust, the Doctor's arrival on Gallifrey and the city itself.

The first edit of the episode came in at around 62 minutes and some minor trims were made to bring it down to fit a 55-minute slot. Rachel Talalay shifted the position of the opening titles, placing them after what she felt was the Doctor's 'hero' speech. At first, Steven Moffat was

unsure about this, and the titles moved back and forth during the edit between the two placings until the executive producer agreed with the director that they belonged in the earlier position which she had suggested. During editing, it was also decided that all the shots of the Veil's perspective as seen on the monitors should be depicted in monochrome.

After the Doctor's declaration that his day couldn't get any worse, he continued: "Oh, don't try to be mysterious, not with me. I don't even have a name, I'm automatically ahead." He then saw words inscribed on the wall behind him, reading: 'As you come into this world, something else is also born. You begin your life and it begins a journey. Towards you.' It was

Above:
The stuff of
nightmares.

while he was reading this that the monitor screens came to life. After looking at the monitor images he continued to read: 'Wherever you go. Whatever path you take. It will follow.' As the Veil approached, its shadow fell across the words: 'You will notice a second shadow next to yours. Your life will then be over.'

Backing around the central teleport chamber to the other side of the circular corridor from the Veil, the Doctor ran down one of the corridors and found himself up against the closed wooden door. He tried his sonic glasses on it without effect and commented: "I hate wood!" Trapped, he started to move back up the corridor and was confronted by the Veil.

On finding the dry clothes waiting for him in the small chamber, the Doctor pondered: "Oh, Clara. What's going on? What is this?" He then had a flashback to the words on the blackboard: 'How are you going to WIN?' "Yes, yes, don't nag!" he responded before getting changed.

When the Doctor saw the recently dug patch of soil in the atrium garden, there was originally to be a flashback to the spade he discovered when he first arrived. As he looked around, the iron door to the garden clanged shut behind him. As

Right:
Peekaboo!

Below:
Admiring the view from the top of the castle.



night fell, the Doctor had dug to waist depth and, taking a breather, decided to check on the monitor image through the barred window. The screen was blank. "What, is it asleep?" pondered the Doctor. "Do monsters sleep nowadays, that's very modern." He went back to the hole to continue work.

Trapped and terrified

Talking to Clara back in the TARDIS, when the Doctor said that the place where he was trapped was designed to terrify him, he continued: "Imagine a world where something is always coming. Every second, something deadly is always closer, with every breath you take. You can't sleep, you can't sit still, every moment you're looking over your shoulder. How long before you're out of your mind? Before you'd say anything. Give up anyone."

When the Doctor saw two of the skulls break the surface of the disturbed water, he originally said: "Oh, Clara. It's hard to be brave... when there's no one to pretend

to.” The subsequent sequence was different in the original shooting script, continuing with the Doctor pondering about the two events in everybody’s life that they never remembered as he climbed the steps to the teleport chamber in the central tower and found the skull connected to the wires, saw the message ‘BIRD’, noticed the new spiral staircase and ascended to the roof where he looked up at the stars... There was then the montage of the Doctor in his bedroom thinking about the worst days after losing someone and noting that the Veil had taken 57 minutes to reach him: “New record.” The narration about the Doctor’s life being a countdown was added in post-production. As he wandered along the corridor, the Doctor’s monologue originally continued: “This building, Clara. My castle. It’s very me.” He looked in at a ballroom in 105 and a library in 207 on the numbered doors. “It’s complicated,” he noted. “It goes on and on. It’s alone.” Looking out from the base of the castle across the ocean, he was then seen closing room 46 which was next to room 7; he made notes and commented on the confused numbering.

After he said that the castle wanted him to find room 12, he added: “Oh, but Clara. I just want to sleep.” Tapping the window frame every second, the Doctor commented on how he could buy himself 82 minutes at a time, sleeping in the library as the Veil closed in: “Light doze only. Full alert.” Back in the bedroom, the Doctor noted that the broken window was repaired and that the building tidied up after itself. Back in the atrium garden, the Doctor looked at the spade propped

against the wall again with the hole filled in, considering how each room reverted to its original condition: “Like a hotel. I hate hotels.” Hefting the spade, he considered the closed energy loop; the comments about heaven and hell were added in post-production. In the kitchen, the Doctor gazed upon a fully stocked larder, thinking: “Potentially, it could go on forever.” He then ate his soup and raced along the corridors to look out across the sea, scanning the skulls beneath with his sonic glasses, commenting that he was missing something: “And I think it’s something terrible.” The sequence then continued with the Doctor discovering room 12.

Atop the tower, when the Doctor said he could not stop playing a game that everybody else had lost, he added: “I could kiss it to death!” Confronted by the azbantium wall he pondered:

Below:
The Doctor
dines alone.



**Above:**

The Doctor is trapped inside his confession dial.

“Beyond it... what is that? Dimensional transfer junction, going by the luminescent dissonance.”

Starting to punch the wall of azbantium, the Doctor declared that he would find who had imprisoned him and stop their plans, continuing: “And then I’m going to come back to this place, and I’m going to rip it apart with my bare hands, and you with it.”

Murray Gold’s music

The opening titles of the episode credited only Peter Capaldi – consequently preserving the appearance of Jenna Coleman as the deceased Clara as a surprise; the title *Heaven Sent* was only confirmed during post-production. The episode’s narrative

was followed by the closing credits, after which the throw-forward to the twelfth episode, now titled *Hell Bent*, was shown before the final executive producer captions.

Murray Gold’s music score – a mixture of orchestral and electronic – was heavily influenced by the allegretto from *Beethoven’s Symphony No 7 in A Major* which was used by editor Will Oswald as a temp track during the assembly of the episode.

Shortly before transmission, it was discovered that some further additional dialogue recording (ADR) was required on the episode; this was performed by Peter Capaldi on Monday 16 November shortly before he left to fly to Australia for the *Doctor Who* Festival the following weekend. ■

Publicity

- ▶ The episode title was revealed to the public in mid-September just before the 2015 series launch, with information that the Doctor would be facing this episode's challenge alone; much of the publicity about the episode in the lead-up to its broadcast emphasised the fact that it was a 'one-hander' featuring only Peter Capaldi as the Doctor.
- ▶ *Doctor Who Magazine* issue 493 included a six-page preview of *Heaven Sent* and *Hell Bent* on Thursday 12 November; this comprised Benjamin Cook speaking to Steven Moffat and a chat on set with Peter Capaldi. A



20" trailer for *Heaven Sent* was made available on Saturday 21 November.

- ▶ "Happy birthday *Doctor Who*. Happy birthday *Doctor Who* fans everywhere. Happy *Doctor Who* day," said Peter Capaldi in an 18" video from the BBC on Monday 23 November, the 52nd anniversary of the series' first broadcast.
- ▶ BBC America released the video #AskDW with Steven Moffat Part 1 (1'49") on Tuesday 24, while the BBC offered a 40" introduction for *Heaven Sent* from Peter Capaldi and Steven Moffat. In *Radio Times*, Alison Graham looked ahead to the Christmas viewing lined-up and listed *Mr & Mrs Who!* (ie *The Husbands of River Song*) at number five in her countdown, while Patrick Mulkern nominated *Heaven Sent* as the 'Pick of the Day' in *Saturday Choices*; alongside a shot of the Doctor with the portrait of Clara, the episode was described as 'a one-man tour de force

Left:
The Doctor reaches the azbantium wall.

Left:
The cover of the issue of *Doctor Who Magazine* which included a preview of *Heaven Sent*.



Above: Peter Capaldi received praise for his one-handed episode.

from the marvellous Peter Capaldi' with praise for the script and its direction. The programme billing was accompanied by a shot of the Doctor attempting to stop the advance of the Veil, with no formal cast list given beyond the star and Jami Reid-Quarrell.

- ▶ The grieving Doctor's declaration at the start of *Heaven Sent* formed a 38" preview on Wednesday 25. Meanwhile, Peter Capaldi was still on the other

side of the world after the festival in Australia, and took part in a special event at the Civic in Auckland, New Zealand on the evening of Tuesday 24, chatting to host Alan Spencer; the actor had flown in the previous day and spent the bulk of the Tuesday doing press interviews prior to enjoying a week's holiday in Wellington and Queenstown, visiting the Hobbiton movie set from *The Hobbit* on Thursday 26.

Broadcast

▶ “Time to be brave now on BBC One... for the Doctor, this is the stuff of nightmares,” intoned the continuity announcer as the TARDIS wafted through the channel’s ‘Hippos’ ident. Screened from 8.05pm to 9pm, *Doctor Who* was again running against the popular talent show *The X Factor* on ITV. Over the closing credits, the continuity announcer emphasised the earlier start time for *Hell Bent*.

▶ Following broadcast, more videos were released by the BBC. Peter Capaldi, Steven Moffat and Rachel Talalay discussed the ‘one-man show’ (1’13”) while Talalay also discussed how she conceptualised the castle as a whole (1’13”) and the atrium grave in particular (38”). A 29” extract of Peter Capaldi delivering the Doctor’s speech in the circular corridor at the readthrough was also released.



There were two further new editions of *Doctor Who Extra*. *Behind the Veil* (1’54”) on Saturday 28 saw Capaldi, Moffat, Talalay and Jami Reid-Quarrell discussing the Doctor’s tormentor while Talalay and storyboard artist Mike Collins chatted the falling sequence in *Visualising Heaven Sent* (1’30”) the following day. Rachel Talalay’s return to the series was discussed by Steven Moffat, Peter Capaldi and the director herself in another 1’19” video. *Heaven Sent* was then the subject of both the 19’23” edition of *Doctor Who: The Fan Show* (with guests Amy Tandberg and Marita Holm from the ChiqueGeeks YouTube channel) and a 1’13” *A Closer Look at Doctor Who* released by the BBC and BBC America respectively on Tuesday 1 December.

▶ Extended coverage of the UK Snooker Championship on BBC Two meant that the signed repeat scheduled for 3.35am on the morning of Friday 4 December did not in fact air until 4.30am. During early December, the blue amendments shooting script of *Heaven Sent* was made available from the BBC Writers Room.

▶ During 2016, further related videos were released by the BBC with Rachel Talalay explaining more about the episode’s production. A 1’16” item on Monday 11 April covered the Doctor’s freefall while the director and special effects senior technician Warwick

Left:
The Doctor
finds a spade.

HEAVEN SENT

STORY 261

Boole discussed the Doctor's charred hand turning to ash in a 1'52" piece released on Wednesday 4 May.

▶ Reviewing *Heaven Sent* in *Doctor Who Magazine*, Graham Kibble-White wrote that it was 'immaculate, harmonious *Doctor Who*. It's a marvel, it's a top 10 best-ever story.'



ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Heaven Sent	Saturday 28 November 2015	8.05pm-9pm	BBC One	54'00"	6.19M (27th)	80

REPEAT TRANSMISSION

Heaven Sent	Friday 4 December 2015	4.30am-5.25am ¹	BBC Two	54'00"	0.16M (-)	-
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¹ Signed repeat. Scheduled for 3.35am-4.30am

Merchandise

The DVD and Blu-ray *Doctor Who: Series 9: Part 2* released by BBC Worldwide on Monday 4 January 2016 included *Heaven Sent* and coverage of the episode's production alongside *Hell Bent* in a 13'10" edition of *Doctor Who Extra*.

The DVD and Blu-ray versions of *Doctor Who: The Complete Ninth Series* released by BBC Worldwide on Monday 7 March featured *Heaven Sent*. *Doctor Who Extra*, three deleted scenes and the episode trailed were also included and further behind-the-scenes material appeared in the 21'51" compilation *Sublime Online*.

The Complete Ninth Series was also released as a Blu-ray Steelbook edition, exclusive to Amazon, with artwork by Alice X Zhang. The Steelbook came with a small booklet called *Series Nine Facts* which featured cover artwork based on the Chris Achilleos art for the original Target edition of *Doctor Who and the Daleks* but with Peter Capaldi instead of William Hartnell.

In January 2017, Titan Merchandise issued a 'Heaven Sent and Hell Bent' collection of *Doctor Who* Mini Vinyl Figures. The set featured the Twelfth



Left:
Behind-the-scenes on the DVD extras.



Bottom left:
Titan Merchandise's Mini Vinyl figures.

Below:
Eaglemoss' figurine of the Veil.

Doctor in his maroon coat and sonic screwdriver, as well as his classic blue coat with his sonic sunglasses, Clara, Missy, Osgood, River Song, Ashildr, Santa Claus, the Fisher King, Davros and Colony Sarff. Each figure came 3" blind-boxed and some came with a character-specific accessory.

Published by Eaglemoss in April 2017, issue 96 of *Doctor Who Figurine Collection* came with a figurine of the Veil.

Murray Gold's score for *Heaven Sent* was included on the four-CD *Doctor Who: Series 9* soundtrack album, released by Silva Screen in 2018. ■



Cast and credits

CAST

Peter Capaldi The Doctor
with
Jenna Coleman Clara¹
Jami Reid-Quarrell Veil

¹ Not credited in listings magazines

UNCREDITED

Chris Wilkinson, Thomas Williams
..... Doubles for The Doctor
Leo Woodruff Stunt Double for The Doctor
Kasia Lukasik, Elena Duffy Doubles for Clara
Rob Pavey
..... Underwater Stunt Double for The Doctor
Chris Wilkinson Double for Injured Doctor
Unknown Boy

CREDITS

Written by Steven Moffat
Produced by Peter Bennett
Directed by Rachel Talalay
Stunt Coordinators: Crispin Layfield, Jo McLaren,
Dani Biernat, Rob Pavey
Stunt Performer: Leo Woodruff
First Assistant Director: Scott Bates
[uncredited: Dan Mumford]
Second Assistant Director: James DeHaviland
Third Assistant Director: Danielle Richards
[uncredited: Gareth Jones, Chris Thomas]
Assistant Directors: Chris Thomas, Gareth Jones
[uncredited: Alex Miarli, Alice Edwards,
Ellis Griffiths, Matt Hartell, Marta Abellan,
Daniel Harris]
Unit Drivers: Sean Evans, Kyle Davies
[uncredited: Jolyon Davey,
Paul Carmichael, Clive Rice,
Sheryl Bradford]
Location Manager: Iwan Roberts
[uncredited: Maria Sanz Esteve]

Unit Manager: Iestyn Hampson-Jones
[uncredited: Ismael Curbelo]
Production Manager: Steffan Morris
[uncredited: Adam Knopf]
Production Coordinator: Adam Knopf
[uncredited: Sandra Cosfeld, Begoña Fanés]
Assistant Production Coordinator: Sandra Cosfeld
Production Assistants: Siôn Crowle, Jamie Shaw
[uncredited: Yurena Garde]
Assistant Accountant: Justine Wooff
Art Department Accountant: Bethan Griffiths
Script Supervisor: Steve Walker
[uncredited: Heulwen Jones]
Script Executive: Lindsey Alford
Script Editor: Nick Lambon
Camera Operator: Mark McQuoid
[uncredited: Roger Pearce;
Steadicam: Dave Morgan, Rick Wollard]
Focus Pullers: Jonathan Vidgen, Steve Rees
[uncredited: Mary Kyte, Craig Porter, Leo Holba,
Peter Bateson]
Grip: John Robinson [uncredited: James Holloway]
Camera Assistants: Cai Thompson, Matthew
Lepper, Scott Waller [uncredited: Andy Jones,
Ana Sanchez Tejera, Marta Calero de los Reyes,
Rachel Hall; 2nd unit: Steve Owen]
Assistant Grip: Sean Cronin
[uncredited: Christian Mueller]
Sound Maintenance Engineers: Tam Shoring,
Christopher Goding [uncredited: Sara Sanchez
Gancedo]
Gaffer: Mark Hutchings
Best Boy: Andrew Gardiner
Electricians: Bob Milton, Gareth Sheldon,
Gawain Nash, Rob Fernandes, Andrew Williams
Supervising Art Director: Dafydd Shurmer
Stand by Art Director: Nick Murray
[uncredited: Anwen Haf]
Set Decorator: Adrian Anscombe
Production Buyer: Vicki Male

Prop Buyers: May Johnson, Ursula Marshall
 Draughtpersons: Kartik Nagar, Zsafia Ekler
 Prop Master: Paul Smith
 Props Chargehand: Kyle Belmont
 Standby Props: Liam Collins, Ian Davies
 [uncredited: John Barclay]
 Prop Hands: Scott Howe, Nigel Magni, Matt Watts
 Storeman: Jamie Southcott
 Concept Artist: Stephen Cooper
 Graphic Artist: Matthew Clark
 Standby Carpenter: Paul Jones
 Rigging: Shadow Scaffolding
 Standby Rigger: Colin Toms
 Practical Electricians: Christian Davies, Austin Curtis
 Props Makers: Alan Hardy, Jamie Thomas
 Props Driver: Gareth Fox
 Construction Manager: Terry Horle
 Construction Chargehand: Dean Tucker
 Chargehand Carpenter: John Sinnott
 Carpenters: Tim Burke, Lawrie Ferry, Matt Ferry,
 Chris Daniels, Julian Tucker, George Rees,
 Dan Berrow, Keith Richards, Campbell Fraser,
 Mark Painter, Joe Painter
 Construction Driver: Jonathan Tylke
 Construction Labourer: Mike Cox
 Head Scenic Artist: Clive Clarke
 Scenic Painters: Steve Nelms, Matt Weston,
 Paul Murray
 Assistant Costume Designer: Georgie Sayer
 Costume Supervisor: Simon Marks
 Costume Assistants: Andie Mear, Ian Fowler,
 Jenny Tindle [uncredited: Jill Blundell, Elisabete
 Santibanez Savilla, Valeria Laino]
 Make-up Supervisor: Sara Angharad
 Make-up Artists: Megan Bowes, James Spinks
 [uncredited: Barbara Guerrero,
 Guadalepe Garriga, Ros Wilkins]
 Unit Medic: Glyn Evans
 Casting Associate: Alice Purser
 Assistant Editors: Becky Trotman, Robbie Gibbon
 VFX Editor: Dan Rawlings
 Post Production Coordinator: Hannah Jones
 Dubbing Mixer: Tim Ricketts
 ADR Editor: Matthew Cox
 Dialogue Editor: Darran Clement



Left:
 A traumatic
 ordeal for
 the Doctor.

Effects Editor: Harry Barnes
 Foley Editor: Jamie Talbutt
 Foley Artist: Julie Ankersen
 Titles: BBC Wales Graphics
 Title Concept: Billy Hanshaw
 Online Editor: Geraint Pari Huws
 Assistant Online Editor: Christine Kelly
 Colourist: Gareth Spensley
 Music Conducted & Orchestrated By Alastair King
 Music Mixed By Jake Jackson
 Music Recorded By Gerry O'Riordan
 Original Theme Music: Ron Grainer
 With Thanks to BBC National Orchestra of Wales
 Casting Director: Andy Pryor CDG
 Head of Production: Gordon Ronald
 Post Production Supervisor: Samantha Price
 Production Accountant: Simon Wheeler
 Sound Recordist: Deian Llŷr Humphreys
 [uncredited: Tim Surrey, Richard Brooks]
 Costume Designer: Ray Holman
 Make-up Designer: Barbara Southcott
 Music: Murray Gold
 Visual Effects: Milk, BBC Wales Graphics
 Special Effects: Real SFX
 Special Creature Effects & Prosthetics:
 Millennium FX
 Editor: Will Oswald
 Production Designer: Michael Pickwood
 Director of Photography: Stuart Biddlecombe
 [2nd unit: Roger Pearce]
 Line Producer: Tracie Simpson
 Executive Producers: Steven Moffat, Brian Minchin
 BBC Cymru Wales
bbc.co.uk/doctorwho
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Profile

RACHEL TALALAY

Director

Doctor Who's first American director was born 16 August 1958 in Chicago, Illinois. German-born father Paul Talalay and his Russian parents had fled Nazi Germany for England in 1933, eventually resettling in the US, where he later became a pharmacology professor in cancer research at Baltimore's Johns Hopkins School of Medicine.

Studying at Cambridge University in 1952, he married student Pamela Samuels, herself later a neurological research professor. Rachel's parents relocated to Baltimore to work at the John Hopkins School when she was four. Brother Tony became an advertising executive, sisters Susan and Sara both went into journalism.

Attending school in Kent while her father worked for two years in England, she first discovered *Doctor Who* and then-new Doctor, Tom Baker.

Below: Rachel Talalay runs through the script of the *Doctor Who* episode *Heaven Sent* (2015) with Peter Capaldi.



Returning home, she studied applied mathematics at Yale University, learning 10 computer languages, while also running Yale's film society. Briefly working in IT at John Hopkins, Talalay turned down a job at IBM to work for eccentric film-maker John Waters as production assistant on *Polyester* (1981). She later produced Waters' movies *Hairspray* (1988) and *Cry-Baby* (1990).

Involved with New Line Cinema, she was production accountant on *Android* (1983), production manager on *Space Raiders* (1983) and production associate on *Girls Just Want to Have Fun* (1985).

For New Line's successful horror franchise *A Nightmare on Elm Street*, she was assistant production manager on 1984's original hit film, production manager on its sequel, line producer on the third and fourth entries, and made her directorial debut on sixth instalment *Freddy's Dead* (1991).

After directing computer horror *Ghost in the Machine* (1993), she helmed major studio comic strip adaptation *Tank Girl* (1995). Though it subsequently acquired a cult following, its commercial failure saw Talalay relocate to the UK.

She produced on movie *The Borrowers* (1997) and directed British TV shows *Gold* (1997), *Touching Evil* (1998) and *Randall & Hopkirk (Deceased)* (2000).

She returned home to direct American and Canadian TV including *Ally McBeal* (1999-2002), *Boston Public* (2000), werewolf fantasy *Wolf Lake* (2001), *Dice* (2001), *Crossing Jordan* (2002), *The Division* (2002/3), *Cold Case* (2003) and teen series *Unfabulous* (2004/5). She also briefly co-executive-produced *Touching Evil* (2004) in the US.

Back working in Britain on a BBC/Canadian TV movie of *The Wind in the Willows* (2006), which featured two actors she would much later be reacquainted with – Matt Lucas and Mark Gatiss – she was impressed catching the revived *Doctor*



Who on TV. Determined to direct for it, she asked both her UK agent and Mark Gatiss to engineer an opening.

She directed on American and Canadian TV, including *Whistler* (2006), *Kyle XY* (2007), comedy *Da Kink in My Hair* (2009), *Cra\$h and Burn* (2010), *Endgame* (2011), Western *Hannah's Law* (2012), French-Canadian crime drama *XIII* (2012), wartime drama *Bomb Girls* (2012), *Played* (2013) and costume drama *Reign* (2014). Fantasy credits included *The Dead Zone* (2002-7), *Supernatural* (2007), *Haven* (2010) and detective series *Continuum* (2012).

Finally meeting Steven Moffat, she asked him about the rumours that she had been hired because she was female; indeed she became only the tenth woman to direct *Doctor Who*. “[Steven] said, ‘Oh, you’re a woman?’” she recalled to *Digital Spy* in 2014. “‘Maybe I just looked at your resumé and your reel and your credentials and hired you because of that.’”

Her experience producing effects-heavy work on small budgets on *Elm Street* films proved key, bringing an accountant’s skillset to her large-scale *Doctor Who* episodes.

Her first directing stint on *Doctor Who* coincided with a year’s sabbatical from duties as an associate professor of film studies at Canada’s University of British Columbia. She directed all three Peter Capaldi season finales; *Dark Water/Death in Heaven* [2014 – see Volume 79], *Heaven Sent* and *Hell Bent* [2015 – see Volume 84], and *World Enough and Time/The Doctor Falls* [2017 – see Volume 89]. Adding to the last brace, she directed three episodes in a row with Christmas Special *Twice Upon a Time* [2017 – see Volume 89], also becoming the first director to work with Jodie Whittaker on *Doctor Who* in her regeneration sequence.

Other stateside work included *South of Hell* (2015), DC Universe series *The Flash* (2016-), *Legends of Tomorrow* (2016), *Supergirl* (2016), and *Riverdale* (2018). In the UK she directed *Sherlock* episode *The Six Thatchers* (2017).

She lives in Canada with husband, film producer Rupert Harvey; the couple were married by John Waters. Their two daughters were background artists in the St Paul’s sequences of *Dark Water/Death in Heaven*. ■

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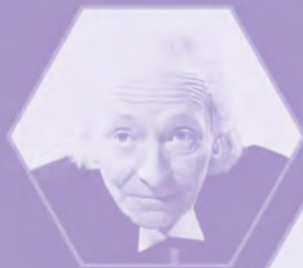
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